

Clyde McCoy and Band In Navy

DOWN BEAT

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MILLER BAND BREAKS ENTIRELY

McCoy and All His Men Go As Unit

First Induction of Intact Dance Band In Any Service

Norfolk, Va.—For the first time in any branch of the armed forces, a leader and his entire band were inducted here by the navy as an intact unit. Clyde "Sugar Blues" McCoy was the leader, and the personnel of the band included not only twelve musicians, but four girl vocalists, the Bennett Sisters.

The band enlisted in Cincinnati, during their engagement at the Beverly Hills Country Club. Closing at the club on September 17th, McCoy and his boys and girls en-trained for Norfolk, where they (Modulate to Page 2)

One Disc Firm Cuts in Mexico

New York—The Beat has it on unimpeachable information that one of the major recording companies cut some wax in Mexico two weeks ago. The masters cut were of U.S. popular tunes and not merely Mexican or South American dance material. Another of the Big Four is watching the situation closely and is rumored to have similar plans.

Rupert Oakley Said Missing

New York—Rupert Oakley, RCA Victor flier from Toronto and brother of Helen M. Oakley, music critic and former Down Beat contributor, has been reported missing. His sister now is employed by Doubleday Doran, book publishers, here.

He Dood It!



Who heard about the case reported in New York of a musician complaining to a draft board that another musician, classified in 3-A in another board, couldn't do that, because the woman that he claimed as dependency was his, the first musician's wife!

Kay Kyser Joins MGM Band List

Former RKO Star Set for 'Right About Face'

Los Angeles—Kay Kyser has joined the parade of name bandsmen who have been lined up for picture spots at MGM. Kyser, whose only other picture stints have been his three features for RKO, goes into MGM's *Right About Face*.

The MGM roster of bands now includes in addition to Kyser, Tommy Dorsey, Jimmy Dorsey, Duke Ellington, Bob Crosby, Ozzie Nelson and Vaughn Monroe. Louis Armstrong is working in *Cabin in the Skies* as a solo feature without his band.

Army Plans May Upset Kyser Film

New York—MGM releases have Kay Kyser signed for a picture to be called *"Right About Face."* In New York, however, stories are circulating to the effect that Kyser is slated for an army major's commission, in which case the picture may have to be put on the shelf.

Crack Gitman And Trio East

New York—Billy Moore's Trio, with BM, sensational Cleveland guitarist fronting, moved into Cafe Society Uptown here last week. Eddie Larkins on piano, and brother Buddy Moore on bass.

Van Steeden in Duffy's Tavern

New York—Peter Van Steeden will handle the music for Duffy's Tavern when the show returns to the air later this month. Previously the jazz has been slanted to the hot side.

Fredericks Sign Kay Lorraine

New York—Kay Lorraine, Basin Street program singer, has put her name on a Frederick Brothers' contract for six years, with a yearly guarantee clause inserted.

Kirby Goes to N. Y. Waldorf

New York—John Kirby shows up in two weeks at the Lounge Restaurant of the Waldorf Astoria here.

This Is Where He Did It!



New York—An exclusive Down Beat shot of Glenn Miller at the door of the recruiting office here, just after he had traded his baton for the double-bars of an army captain. The famous maestro will be assigned to morale duty in Omaha, the heart of his original stamping grounds.

Record Firms Troubled By OPA Price Decisions

New York—As predicted here some months ago, OPA decisions on price regulations are causing the record companies trouble. Columbia has ceased releasing records on its 50 cent label made by bands formerly on the 35 cent Okeh, while Victor was saved a real headache when Glenn Miller went into the army. Putting his band with its tremendous sale back on Bluebird, from Victor where it has appeared lately, would have been a stiff one.

Decca has been much more cagey about the whole thing. Since it had a comparatively new label, it has

been able to shift its bands around practically at will, thus complying with the OPA's request that as many 35 cent as 50 cent titles be made (proportionately) as last year, but at the same time protecting itself against a 35 cent hit. Careful examination of Decca lists in recent weeks shows many artists recording on both labels in different weeks, the idea apparently being to keep swing and low-sale numbers on the 35 cent label, but to counterbalance this to at least some extent by having the potential hits on the 50 cent brand.

Columbia Brings Back Okeh 35¢ Label

New York—As predicted in Down Beat (August 15), the October 1 Columbia Record releases show a return of the Okeh thirty-five cent label to the sales counters. The move is apparently the first sign of OPA pressure requiring record companies to continue releasing thirty-five cent labels as they did before the shellac price raise.

At the time of the price raise all of the companies moved their artists to their regular fifty cent labels, hoping that by a label change they would not be considered as going against OPA price leveling. Gene Krupa's *Massachusetts* and *Murder* are the first two releases on the renewed label.

Les Robinson Considers Baton

New York—Les Robinson, alto man leaving the Jerry Wald band, is rumored to have leadership intentions of his own. He wants to stick around New York and joined Wald with this proviso. His place has been taken by Gigi Bohn.

Musicians Scatter As Glenn Goes

'Wanted to Do More,' Says Leader—Sets New Records on Last Dates

New York—In an exclusive statement to Down Beat, Glenn Miller said two weeks ago, "I'm in for the duration because I feel that I wasn't doing enough, and I want to do more. I want to thank Down Beat and the many fans who have been swell to us, and I want them to know that when it's over, we hope to be back with something bigger and better."

Miller's dramatic acceptance of a captain's commission in the army specialist corps came practically unexpected, even to his closest associates. This was because the army had specifically requested him to reveal none of the plans concerning his commission, and until that morning two weeks ago, Miller himself had no inkling of his approaching captaincy. He had mentioned to friends several (Modulate to Page 4)

Joe Hall Will Quit Casa Loma

New York—Joe Hall, pianist for Casa Loma for the past 12 years, handed in his notice last week. Hall, picked out as a weak point by Mike Levin in his review of the Glen Gray outfit last month, is dickering for a navy berth with a rating. No replacement has been set at presstime.

Robinson and Hodes Plan Musical Revue

New York—Earl Robinson, writer of *Ballad for Americans*, in collaboration with Art Hodes and others, will produce *It's All Yours*, a musical revue.

Blue Drake On the Cover

Now singing with the Nick Jerret band in the County Hall at Charleston, South Carolina, Blue Drake (yeah, that's her real name) has been heard at one time or another with several of the name orchestras, including Vincent Lopez and others. Blue sings as prettily as she looks, and she's back in her home atmosphere on this engagement, for she's a southern gal, huh! Kriegsman Photo.

Jim Petrillo Is Getting A Bum Rap

Gets the Works From an Unfair Press on Plans

Labor Baiters Using His Every Move to Start a Barrage

by Mike Levin

New York—Jim Petrillo is getting a very bum rap. That is the consensus of opinion here as music circles await the outcome of a senatorial investigation in Washington and action this month by the Department of Justice in an anti-trust case to be tried in the Chicago Federal Court.

It is pointed out that as a result of Petrillo's blunt conduct with the press, he has been given the works in perhaps the most concentrated barrage of unfair and unfavorable publicity yet seen in this country, save for some of the choicer jobs done in election time on FDR.

Recent Actions Consistent

Petrillo's recent actions in barring the Eastman School Orchestra and the Cincinnati Conservatory group from the air have been quite consistent. Once he forced the Interlochen students off the air, he had to follow suit with others or be accused of discrimination. The same goes for his order forbidding transcriptions for one-time rebroadcast. While naturally, Petrillo realizes that these don't injure the AFM, his lawyers think that the stand must be all or nothing to be effective. The nation's press also forgot to report that transcriptions of this sort were still possible if the musicians themselves, rather than the networks, requested them.

Typical of the sort of thing going on in the nation's press was the story last week in the N.Y. Sun, an afternoon paper. They reported in a page two headline, that "Union Menaces Carnegie Hall," only to report at the very end of the story that actually what had happened was that Carnegie Hall had been put on the unfair list when it refused to cancel the Boston Symphony, and then had been taken off after the AFM started to negotiate with the Boston in efforts to unionize it. The Sun's story was a result of Carnegie Hall's being put back in good union standing, so to say that was a "new menace," was novel to say the least.

Nail Every Move

Other instances are numerous. Every move that Petrillo makes is reported as a new and dangerous transgression on American rights, whereas actually it is probably

Bob Allen To Get Miller's Hotel Spot

New York—At press-time, it seemed fairly certain that Bob Allen's band would be given the Hotel Pennsylvania band spot vacated by Glenn Miller's entry into the army. Miller's precipitate departure opened a booking battle between MCA and GAC. The latter usually supplies the hotel with bands. MCA offered Alvino Rey, and there was some talk of GAC's talking Jerry Wald into giving up a long-planned theater tour to try for the spot. This was abandoned when Wald felt he should leave town for the gravy train, and Allen was seen to have the inside track.

This is the former Kempster's first big break, coming at a time when his band has subsided from its initial brassiness and is taking on the necessary elements of a smooth-running big band. GAC officials are frankly talking of it as their ace in the hole, and are very hopeful about the band's future.

Amusing touch to the build-up plans was added several weeks ago when on a radio quiz program here, Allen failed to recognize his own record of the *Air Raid Warden's Song*, done for Beacon. He claims momentary amnesia.

Barnet Protege With Bob Astor

New York—New singer for the Bob Astor band, opening in Pittsburgh at the William Penn shortly, is 17-year-old Terry Russell. Eye-full Russell was spotted three years ago at the Famous Door by Charlie Barnet, who labeled her as future singing timber.

simply another of a series that must be made once the initial step is taken.

The senate committee investigating Petrillo is loaded to the hilt. Senators Lister, Clark, Hill, and Tobey are amongst the worst labor-baiters in the country. It seems a shame that a fairer group couldn't have been appointed to get to the bottom of this, a very sorry mess.

Throughout the past few weeks, locals throughout the country have been buying space in the local papers to explain Petrillo's action, and to say that they concur heartily in it. Local 802 in N.Y. has spent more than \$5,000 for this purpose alone. A paraphrase of it and other ads might read: "Jimmy was perhaps a little brusque, but

Here's Ina's Dark-haired Sister



Chicago—Because she works with a quartet, the Stardusters, June Hutton may not be as famous as her blonde sister, Ina Ray Hutton, but she's just as pretty! June and her boy partners sing with Charlie Spivak, recently completed an engagement at the Hotel Sherman here.

essentially right, and we're for him." Whether this was merely an effort to present a united front, or whether it is the first sign of a long-awaited effort at public relations on the part of the AFM, is not immediately apparent.

Buys Tickets for \$100

It is known however that Petrillo sent \$100 for tickets to the Russian War Relief meeting, which was presided over by Edward Wallerstein of Columbia Records. Petrillo loves neither the group nor the man overly, and this can be construed only as a move for public favor.

A further example of the twisting the national press has been doing was seen in a recent incident in Providence, R.I. An orchestra leader there appeared at a charity meeting without having obtained a clearance first from the local; he was fined \$50 for so doing. Immediately the papers announced that Petrillo was attempting to keep citizens from singing the national anthem (which is what this man did, since he hadn't brought his band) instead of reporting the fact that the man had violated a simple rule.

Public Has Been Swayed

The Gallup poll reported recently that the public was 76 per cent in favor of the government's legislation against Prexy Petrillo, a percentage largely caused by an unfair press.

The *Beat* has never bothered to conceal the fact that it thought Petrillo got away with highway robbery on some things—and that his methods in general were rotten and his henchmen worse. But that is no reason why the AFM as a whole should be crucified, or Petrillo made to look even worse than he is—especially by a press that can't even bother to report the fact that one of the oil companies blocked the sale of a refinery to Russia, demanding 5 million dollars royalties — on a process the Russians themselves had developed!

Let's get Petrillo — not in the sense of riding him out on a rail, but making him conform to democratic ways and to the best interests of the AFM! That does not include the choice thuggery which the nation's papers are now indulging in!

McCoy & Band Enlist in Navy

Intact Unit Taken For First Time by Any Service Arm

(Jumped from Page 1)

were inducted on the following day, then left immediately for their assignment at the new naval aviation base near Memphis, Tenn.

Will Lead Three Bands

McCoy received the rating of chief petty officer, will conduct a 60-piece brass band, and two 15-piece dance orchestras. His men were given first class ratings. The Bennett Sisters, while they will sing with the various bands under McCoy's leadership, will be civilian employees of the naval base, and will work as cashiers in the stores or canteens there.

Arrangements for the group enlistment were made by McCoy's manager, Gus C. Edwards of Chicago, who traveled to Memphis, Washington and Norfolk for the purpose, brought naval officers to Cincinnati to listen to the band at the Beverly Hills club.

Edwards May Enlist, Too

On or about October 15th, Edwards himself may enlist in the navy and receive an assignment to the same base in charge of entertainment and promotion. The new Memphis base does not officially open and receive its name until that date, although about 5,000 men were transferred there at the same time the McCoy band was assigned, to put it in shape for formal dedication.

Several band leaders have attempted to enlist themselves and their bands as a unit in both the army and the navy, notably Lt. Watters and his Yerba Buena jam band in California, but it never was accomplished until now.

Personnel of the Band

Personnel of the McCoy band is as follows:

Robert Hugh Nelson, piano; Joseph A. Merelle, guitar; Jerry Slossberg, drums; Clyde John Proulx, bass; Larry Powell, W. L. Waller and Norton Himmel, trumpets; Eddie Roe, trombone; Harry Chester Lanz, Ray Anderson, Joe Aaron and Paul Saunders, saxes; Jack Emerson, vocalist.

The Four Bennett Sisters are Maxine, Marguerite, Charlie Bell and Billie Jane.

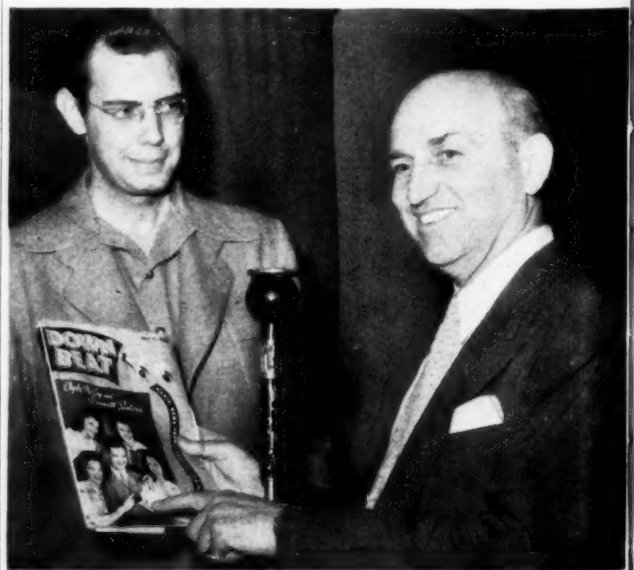
Miss Venus Joins Vido Musso Band

New York—Vido Musso, who is changing his name to Buddy Mason, rather than Billy Mason as reported elsewhere, has added Miss Venus, Jo Napoleon, as singer. Sister of Marty Napoleon, former Astor pianist, and niece of Phil, famous Memphis Five trumpeter, she won her bathing laurels last summer at Coney Island.

WAAC's Find Bassoon

Washington—Well, the WAAC's worries about finding a bassoon player are over. Ruth Blank of N.J. will sit in for the duration.

Tells 'Em About Ole Sugar Blues



St. Louis—This is Gus C. Edwards, manager of Clyde McCoy, during a recent *Meet the Band* interview over station WTMV. So we'd know what he is talking about, Gus points to the *Beat* cover showing McCoy and the Four Bennett Sisters, who with the rest of the band, have joined the navy. Gus himself may enlist soon, too (see news story this issue).

Babs Stuart Is a Bride!



New York—Babs Stuart, well known with Charlie and Little as the trio of *Babs and Her Brothers*, surprised intimates recently with the announcement of her marriage on August 22nd to Lawrence Clinton Washington, social registerite, jazz enthusiast, aviator and cousin of Larry Clinton, orchestra leader. Here is the bride with her new husband at Cafe Society. An army call cut short the honeymoon and the bride, who has given up singing, will devote her time to war work for the duration.

Ellington Adds 4th Trumpet

Howard Baker of Cleveland Joins Brass Section

St. Louis—For the first time, with the exception of once when the Duke used Freddy Jenkins on fourth trumpet for a Cotton Club Revue, Duke Ellington has augmented his brass section with a fourth trumpet. Howard Baker, Cleveland ace, joined the band here a fortnight ago as the band was en route to the Pacific coast. The addition should give the band the brass drive which many followers feel it has missed since Cootie Williams left to form his own band.

Out of the vocal tangle emerged sixteen-year-old Joya Sherrill from Detroit and Betty Roche, Chicago. The two will share honors in Ivie Anderson's place, temporarily exploding Duke's plans for a vocal trio.

Following a stint on the coast where the band will appear in MGM's *Cabin and Columbia Pictures' Reveille for Beverly*, the Duke will again head east, returning to Chicago on November 6 for a Regal theater date and a one-nighter siege through Christmas.

Coke Does It The Hard Way On Air Shows

New York—Final details were released here last week on the Coca Cola company's *Victory Poll* to pick the bands used on its dance broadcasts on the Blue Network.

The general public's vote, as determined by the mail, will pick the band used on the Saturday night broadcasts. A separate poll, open only to service men and defense workers, will determine where the *Spotlight* bands play during the week. The plants and camps with the highest percentage of workers or men voting, will be given, during the month, one of the *Spotlight* broadcasts, if possible with the band that they have chosen.

Radio circles view these two polls as two of the biggest production headaches of all time, and while wishing exec Paul Dudley the best of luck, look for his early grey hairs.

A list of the bands picked for the next two weeks can be found with the *Dialings for Dancetime*.

Rumors That Django Lives

London, England—Following printing of the American report of the death of Django Reinhardt, *Melody Maker*, the English counterpart of *Down Beat* has been stormed with letters from readers who state positively that they have heard Reinhardt broadcasting very recently.

No definite station name has been given and at the present time it seems impossible to check further, but *Melody Maker*, itself, indicates a belief that Django is still alive. He is the famed guitarist whose work with the *Quintet of the Hot Club of France* is well known in America.

Exec Points 3 Vital Changes In Band Field

New York—One of the biggest executives in the business told the *Beat* last week that he thinks three vital changes have occurred in the business in the last few months that have gone almost completely unnoticed.

1.—He thinks air-time means much less than it did, that people don't bother to listen in the way they did—and that when they do, it's for dance music, rather than any particular outfit.

2.—He thinks that they go to hear bands the same way. That it's no longer a question of who's there, but is there anybody there, and if so let's go—that the public as a whole doesn't worry so much about the quality of its entertainment.

3.—He feels that whereas kids were once avoided as penny-plungers, they now are the wealthiest part of the dance crowd, often using the dance halls to cash their three figure defense checks.

Sammy Kaye's Gal



Chicago—First girl vocalist to be used by Sammy Kaye in his ten years of swinging and awayin' is Nancy Norman, whose first recording *Wonder When My Baby's Coming Home* is just out.

Dave Dexter Advance Man For J. Dorsey

New York—Dave Dexter, formerly associated with the *Beat's* editorial staff, has taken over the advance promotion job with Jimmy Dorsey's ork, now at the Palladium on the coast. Dex, who has recently been with a fan magazine, left that periodical, and intends either to remain with Jimmy or another music business slot.

John Hammond, jazz enthusiast who was a co-editor of the mag that Dex worked with, intends to devote his full time from now on to the bus coordination committee that he and Judge Hubert Delaney, Cab Calloway's attorney, are co-heading. Hammond told the *Beat* that his present offices would be used for this purpose and that it was a full time job for a large staff, necessitating a complete picture of traveling and booking conditions in the South at all times.

The OTD has given the committee, which includes members of

the NAACP and the large booking offices, five buses. These buses are to be used to transport bands only in the Jim Crow area in the south—picking them up at railheads and dropping them at the tour's end.

At present, plans call for all tours to be limited to three weeks and only one tour every three months, as the committee has at least 30 bands for which to provide transportation, and until it gets into operation can't cross-book buses—that is use one bus for two bands, shuttling it back and forth as the tours demand.

Greasy Trick

Annie-sister-to-Judy-Canova, walked onto the Adams Theater (Newark) stage last week, grinned at the crowd and Teddy Powell's band, and then commenced to give out with her piano routine. First notes horrified her, sent the Powell band into howls of laughter, and puzzled the audience no end. Seems some of the Powell punsters didn't like her 88 work and had spread a liberal helping of cold cream on the keys.

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Coy, dur. So we'd showing the band. (see news

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Men All Scatter As Miller Joins

Spivak Gets Trombone Section—Tex Benecke Will Enlist Too

(Jumped from Page 1)

days before, his dissatisfaction with his position at that time, and was seriously thinking of enlisting as a private when the order from Washington to report came through.

Smashes More Records

Both Glenn and the band went out in a blaze of glory. At their week at the RKO in Boston, they had a \$44,000 gross, smashing all the theater's records. Their final four days at the Central in Pasaic (N.J.) were of the same sort, with GM fans storming the two theaters seven times a day for last looks!

Miller himself will report to Omaha next week to start his new duties, which naturally will be concerned with morale work.

The band is to be completely broken up. Chuck Goldstein, the founder of the Modernaires, is dropping out. The remaining three, Bill Conway, Hal Dickenson, and Ralph Brewster, will team up with vocalist Marion Hutton for radio work.

Spivak Gets Trams

The trombone section as a whole has joined Charlie Spivak.



Tex Benecke

plans. Altoist Willy Schwartz is doing the same. Ernie Caceres, hot

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Meadowbrook Lines Up Five Bands Ahead

New York—Frank Dailey, Meadowbrook proprietor, has signed Les Brown to follow Dick Rodgers into his dance hall on October 16th. Bob Crosby moves in November 20th for three weeks, when Brown finishes a still undecided three or five week stay.

The next two weeks are open, with Cab Calloway then coming in December 24th for three weeks; Jimmy Dorsey, January 15th, for three weeks; and Alvino Rey winding up the list with a visit lasting from February 4th to March 7th.

Sam Donahue Band On Newark Disc Show

Newark—Sam Donahue and his band were lined up for a "live" appearance on Jerry Robert's WAAT "Swing Shift" disc show, September 25. Defense plants buying the greatest number of war bonds were to be given a special musical salute by the Donahue band and guest stars. Roberts, incidentally, deserves a salute himself for living up to his show tag-line: "Can the chatter, spin the platter."

Hackett Considers Boston

Guitarist Bobby Hackett is seriously thinking of picking up his horn again, forming his own small band, and going to the Rio Casino in Boston, next to the old Theatrical Club where he first won fame.

Glenn, while of course planning no private activities for the duration, having finished his last radio broadcast last week (incidentally having signed a new contract the morning he signed with Uncle Sam), has asked his public relations aide, George Evans, to continue work. Evans will attempt to keep Glenn's name before his millions of fans, by press stories of GM's activities and by seeing to it that his records are kept on the air-waves.

Next issue, the Beat will present an exclusive pictorial story on Glenn Miller's last broadcasts and dates with his bands, plus his ideas on music during and after the war.

Musical Instruments for Victory



Chicago—Feeling that music, in morale building, shares responsibility with bullets in winning wars, Captain Wayne King, Special Services Branch of the Sixth Service Command, here, has started a drive to collect unused instruments for immediate use in army camps. He is shown above displaying the contributions of Mrs. Frances Bryson, Chicago, who gave the violin held by Pfc. Kenneth Schraam, and the concertina, held by Sgt. Glenn Miller (no kin to the bandleader). The bullets, also contributed, are Spanish-American War relics. (See editorial, page 10, regarding instrument collection) (Official U. S. Army photo.)

BANDS DUG BY THE Beat

HENRY "RED" ALLEN

(Reviewed at the Garrick Stagebar, Chicago)

A six piece unit that can't miss with the amazing musicianship molded into their playing. Red, himself, the star of many bands from the time of his father's own brass band in New Orleans down to Lucky Millinder and now his own band, Red is stellar on trumpet. His ideas are superb and casual. There is no great fuss over his work, only elegance, idea, and piercing tone.

J. C. Higginbotham plays trombone. That is an understatement in itself because if Jay merely plays a trombone then we have to think up a name for what the rest of the country's trombonists do on the instrument. Jay is head and shoulders above come one-come all of the rest. With apparently no mouthpiece pressure, Jay achieves power or delicacy, blast or bluff. His blues are excellent. His ideas on all things are wonderful and his ability to execute fast passages and difficult changes are unbelievable. So is he.

Don Stovall is the fair haired boy of the unit... coming over from a short stay with Cootie Williams and picked by Red from Fate Marable's Riverboat crew, so he says. Don's style is light and inspired. There is none of the heavy, impassioned playing that so many altoists and tenors try to play. Like Pete Brown, his staccato style often could be confused for pizzicato violin in its extreme delicacy. He reminds us of Pete although his work varies from Pete's to some degree. Their styles, however, are comparable. Ideas are not. The rhythm section is good with

Services Eye Glen Island As Barracks

New York—Well-placed informants here insist the services will take over Glen Island early next month, both for its proximity to defense locations, and also for its convenience as a barracks. If so, this will explain the much-rumored Shribman dickering for a coast nightery to replace the Casino, practically a house stop for Shribman bands. Hal McIntyre, on the bandstand, was scheduled to be replaced by Sam Donahue, who has since been routed to the coast. If all goes well, Mac stays until the middle of next month.

Joe Shribman, road manager for Claude Thornhill, expects his call within a couple of months and in the meantime expects to enjoy life in NYC. His boss will probably be called shortly before he goes.

Come Rain, Sleet...

Berkeley, Calif.—Record stores who are getting worried about the world and record business in general are staring with amazement at Bob Martin, owner of the Art Music Company here. Bob has bought six worried stores this summer. Bob formerly played saxophone with well known west coast dance bands.

Benny Moten (no relation) and General Morgan on bass and piano, respectively, the standouts, and Kenny Clark playing steady drums. Morgan plays a full piano style with nice chords, no monotony, gentle and well worked treble, and steady rhythm. All in all, this is a topnotch crew. Please let them stay that way. No commerciality and yet a commercial appeal. Held over here, they should meet with the same reception everywhere.

Chicago Gets Its Jam Again—at Sherman

Chicago—Coming as a surprise to jam-denied Chicago, the Sherman hotel inaugurated an experimental series of jam sessions in the Panther Room last month. The sessions, which are scheduled on the vacant Monday night in the room have, so far, featured Bud Freeman with a nice pickup band and then, invitational guest stars.

How the thing is working is not clearly understood, for the Chicago union strictly outlaws sitting in and jamming in general. Red Allen and J. C. Higginbotham, it is known, were paid for their time with the band on the one night that they doubled between the Sherman and their post at the Garrick Stagebar.

Freeman Terrific

Freeman's outfit showed remarkable talent for a pickup crew. Only the pianist seemed lost. Sparked by Bud, who was playing as inspired tenor as he has ever played, the outfit worked well, both on arrangements and on ad lib arrangements. The saxes were especially gutsy and the tram showed excellent solo ability. But, coming back to Bud! The guy's terrific! Jimmy McPartland was on hand at the second of the sessions in a non-official capacity.

Whether the sessions will last is a dubious question in the mind of the room's manager who feels, inherently, that jam sessions won't work. We hope they do. —dix

Band Openings Thick and Fast

New York—Many band openings have left the situation here a bit muddled for both radio dialers and dance-goers. Here are how the openings here shape up: Harry James tomorrow at the Hotel Lincoln, Mary Lou Williams last week at Kelly's Stables, Lester and Lee Young at Cafe Society Downtown two weeks ago, Teddy Wilson at Cafe Society Uptown last week, Benny Goodman at the Hotel New Yorker next week.

Johnny Long at Roseland next week, Bob Allen maybe at the Hotel Pennsylvania next week, Vido Musso at the Aragon last week, Nick Jarrett at the Famous Door this week, Sabby Lewis at the Savoy last week, Billy Moore's Trio at Cafe Society Uptown last week, Maxine Sullivan and the Delta Rhythm Boys last week at the Reuban Bleu, Johnny McGee at the Aquarium last week, and Dick Rodgers tomorrow at Meadowbrook.

Army Hits Saunders

Chicago—Red Saunders has augmented his Club DeLisa band here with the alto flute of Mark Easton. John Letman, ex Horace Henderson trumpeter and formerly a band leader on his own, has replaced one of Red's army bound boys. Hobart Clardy, alto, is also slated to join the army soon. —onah

Heidt! Hite! Hights?

New York—Both Hights are enlarging. Horace Heidt now has eight brass and will shortly add a fifth trombone. Les Hite now has six saxes and four trumpets.

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CHICAGO BAND BRIEFS

Dorothy Donegan, Chicago pianist whose work was reviewed in the last issue of *Down Beat*, has received an offer from Cafe Society in New York. She also has contract papers which she could sign with Joe Glaser for management, but she is tied up with Phil Shelley's Agency locally until next June. Billie Holliday also expressed a desire to take her on tour with her as accompanist and soloist, but Phil Shelley again loomed. Phil feels that Dorothy needs more cocktail lounge work before she is ready for such spots. We feel that she is ready now. As Billie said to us the other night, "that used to be true. Once you had to wear the right smile, the right hairdo and juggle while you sang, but now it's the music that counts." Furthermore, Dot's personality is already terrific.

Joe Sherman is a miracle man of sorts. He claims that he will have Red Allen and J. C. Higginbotham until December and that Billie Holliday will also stay that long. The thing sounds unbelievable, but it sounded that way when he first announced he would have that entire setup under one roof, yet he produced. More power to groups like this one. Louis Jordan will follow the Allen-Higgy-Holliday gang in December.

Three Deuces seems to be giving up the ghost and going in for unknown talent and not too terrific unknowns at that. It's a shame to see such acts where good ones used to play. The present featured attraction is a pianist and vocalist team. Vocalist does not sing well and is bored stiff and the pianist is intriguing because he plays so much like a poor player piano. His bass is wonderfully monotonous.

Freeman Still Here
Bud Freeman is making a liar out of *Down Beat*. We reported his going to New York recently,

yet he continues to stay in Chicago. He is looking fine and playing wonderfully. . . . Ronnie Kemper opened at the Oh Henry Ballroom on the outskirts of town. . . . Red Allen and J. C. Higginbotham played a jam session job at the Sherman Hotel in their intermissions at the Garrick Stagebar two blocks away, recently. . . . The new Town Casino spot on Clark Street opened amid a great hullabaloo of bright lights and poor music.

Jimmy Noone moved over from Barrone's 100 Club to the Whirlaway on Ogden Avenue. . . . Charlie Hepp opened his Rainbow Gardens with a two band deal. Arne Barnett's newly formed swing unit employing 14 men co-stars with Phil Levant. . . . Joe Norman still holds out at the Latin Quarter although he was originally scheduled for the second band job at the Gardens.

Larkin Sounds Good
The Milton Larkin band sounds 100 percent better at this writing than they did on their review night for *Bands Dug by the Beat*. In that review we attempted to explain the band's mediocrity because of their new replacements, but even we were not too sure. Now, though, the trumpets are working exceptionally well and the entire band is in the feel from that improvement. Arnett Cobb, tenor, becomes better with each watching.

Ray Gruis is playing organ in the Mandalay Lounge of the Hotel Racine in Racine, Wisconsin, and

Wettling Aids Radio Student

Jazz means plenty in the war effort. The *Beat* recently received a letter from a college boy inducted in the army who passed his radio aptitude test with flying colors. He tells us that if it hadn't been for George Wettling's drum column and the rhythmic patterns he learned there, he never could have remembered the tough chains of dashes and dots.

doing a nice job. His ballad touch is excellent. The young girl on violin who plays with him is likewise excellent. . . . definitely off on a classical kick. . . . nice mood music in a noisy, uninspiring room.

Griff Williams replaced Tommy Tucker at the Palmer House and Sonny Dunham getting a nice mid-west break into the Sherman Panther room following Jimmie Dorsey's short stay there. Art Jarrett will be replaced by Chico Marx at the Blackhawk after Jarrett has become almost a fixture there through several months of settlement.

Two Cleveland Spots Change

Cleveland—The Three Peppers are currently entertaining customers at the popular Chin's Cocktail Lounge. They recently replaced the Four Kings of Jive who left for a Philadelphia engagement after three weeks here. At the same time the Dale Sisters, who had enjoyed a long run at Chin's, left for engagements in Toledo, Chicago and Hollywood.

After a run of more than six months at Lindsay's Sky Bar, Maurice Rocco, an entertaining pianist and vocalist, left the bar to take a month's vacation in Chicago.

—Nathan Silverman
—and Dick Galvin

Radio Junket For Eds Blows Up a Tempest

New York—A minor tempest blew up here two weeks ago when the Blue Network announced that it was carting a batch of radio editors down to Parris Island off South Carolina, to witness the first Coca Cola Victory Spotlight band broadcast with Harry James.

Protests were made, pointing out the urgency of the transportation problem, and the dubious necessity of using a Pullman vitally needed for troop transportation to take radio editors on a junket of that sort.

The Blue was quick to reply that this was no junket, that most of these men were going along under orders of their papers to report on the base first and the program afterwards. That it was a camp hard to reach, and that the army was anxious that it be given publicity.

When it was pointed out that this was all very well, but why radio editors rather than reporters or crack feature men, the Blue admitted it had ulterior motives. While no executive was willing to be quoted directly, the impression was gained that the Blue was deliberately trying for a lot of radio space, in an effort to get other sponsors to follow Coca Cola's lead in taking a show to seldom visited and hard-to-reach camps. It's a large and expensive headache, but one that the army feels must be solved, and the Blue hopes to be of some aid in this way.

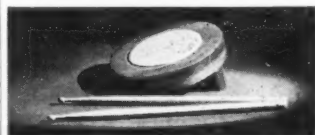
Malneck Gets Air Show with Dick Powell

Los Angeles—Matty Malneck, whose combo has been appearing in the alternate spot at the Hollywood Palladium, gets the music assignment on the new Campana (tooth paste) program starting on October 10 on NBC.

Dick Powell will be the singer and m.c. on the show, a weekly 15-minute period released on the coast at 4 p.m. (PWT).

Malneck will use the same combo he is using at the Palladium plus a string section. His regular set-up consists of violin (Matty), piano, drums and vibes, bass, harp, trumpet and clarinet.

Malneck added the clarinet to take the place of Accordionist Milt De Lugg, now a member of the Air Force Training Center band at Santa Ana, Calif.



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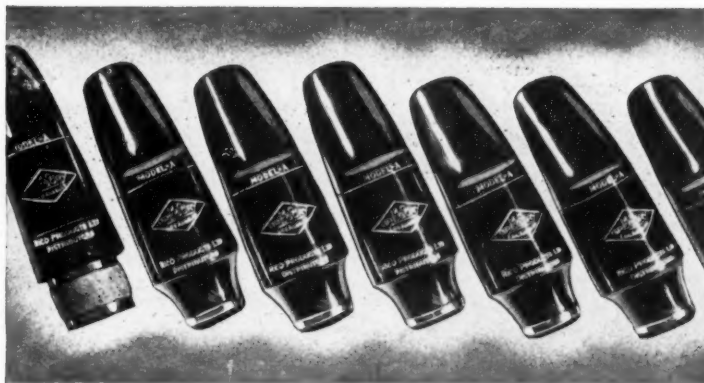
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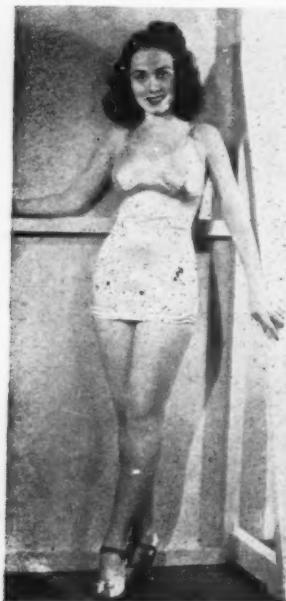
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Connie Haines Lands Good Spot

Former TD Canary on A&C Show

New Camel Program,
With Abbott and
Costello, October 8

Los Angeles—Connie Haines, the former Tommy Dorsey band singer who has been carving a secure spot for herself in the Hollywood



Connie Haines

radio business, catches another important show in the new Abbott & Costello cigarette program, scheduled to hit the air lanes October

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Buddy Rich Sworn In By Marine Corps

Los Angeles—Buddy Rich, the colorful little drummer who won the *Down Beat* nomination as "All-American Drummer" for 1941, was officially sworn in as a member of the United States Marine Corps at the local recruiting office on the morning of September 15.

Immediately after signing up, Buddy reported to the MGM studios where the Tommy Dorsey band was recording musical sequences for the picture *Du Barry Was a Lady*, work on which was rushed in order that the dance band scenes might be completed before Buddy reports for duty. Marine authorities granted him an extension of time to complete his picture work if possible.

Tommy Dorsey had no definite replacement lined up at writing but it was understood he was making a bid for Maurice Purtill of the Glenn Miller band, which disbands this month.

Ivie as Single In Coast Club

Los Angeles—Ivie Anderson, who left Duke Ellington last month to return to California, where she expects to make her permanent home, is doing a "single" at the Swanee Inn, where she opened September 15.

Ivie's accompanist at the Swanee is Eddie Beal, one of the best of Local 767's ivory pounders.

8 via the NBC net.

Connie started on Blue Network sustainers here last year, moved up to two commercials, the Meredith Willson NBC musical program that served as a summer fill-in for Fibber McGee and Molly, and "Your Blind Date," a Blue Net feature.

Abbott & Costello became so important as supplementary talent on the Chase & Sanborn show last season that they outgrew the rest of the program. Their new Camel show is figured to be a choice spot in this season's radio schedule. Music direction will be under Leith Stevens.

Like This On YOUR Hands?



Hollywood—We don't have to keep on telling you that this curvaceous and winsome lass, Dona Drake, was the former all-girl band leader, Rio Rita, do we? Dona is doing so well at the Paramount studios (this shot is from *Star Spangled Rhythm*) that she'd just as soon forget it herself. Oh, yes, the lucky guy with her is Gil Lamb.

Pat Friday 'Ghosts' For Lynn Bari in Film

Los Angeles—For the benefit of the record it might not be a bad idea to call attention to the fact that that swell chirping that seems to come from the lovely lips of Lynn Bari in the picture *Orchestra Wives* is in reality the voice of a youngster by the name of Pat Friday.

Pat may be remembered by radio listeners as a Bing Crosby "discovery" of a couple of years ago. Bing brought her from the campus of U.C.L.A. to appear on his Kraft program, where she held down the vocal spot during Bing's summer lay-off when she was just 17 years old.

Pat's Just a Ghost

She's been around Hollywood since that time, turning down offers from name bands, and doing vocal chores for squawky voiced movie actresses. She also ghost-vocalled for Lynn Bari in *Sun*

Valley Serenade.

Unlike some studios, 20th Century-Fox readily, even proudly, gave Pat Friday's name when queried about the Bari voice, although she didn't get screen credit.

Other Music Doubles

Some other music doubles who aren't seen or mentioned in the picture but who are heard are Steve Lipkin, who played the trumpet for Actor George Montgomery; Chummy MacGregor, who played the piano for Actor Caesar Romero; and Don Goldberg, who played the bass fiddle for Actor Jackie Gleason.

With exception of four actors mentioned above all other bandsmen in the picture, are authentic Miller Men.

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Tony Martin in Jam on Taxes

Uncle Sam Wants
\$25,000 More on
His 1941 Income

Los Angeles—Tony Martin, the onetime sax player who made a name for himself in radio and pix as a singer but got into trouble over his navy job of chief specialist, is facing more grief.

The internal revenue department of the U. S. Government has filed a lien against Martin on the contention that he owes Uncle Sam almost \$25,000 income tax for the year 1941. However, the claim will not be pressed while he is in the service. (He's stationed at the San Francisco naval base as manager of a servicemen's theater.)

Martin's enlistment in the navy as a chief specialist caused the court martial of the naval procurement officer who got the rating for him. Government charged that Martin gave the officer a \$900 car in order to get the soft berth and specialist's rating. Trial was concluded last month but Washington had not announced verdict at this writing.

No charges were brought against Martin. Feeling in Hollywood was that if facts in case were true he was more the victim of a shake-down than a wrongdoer.

KFWB Disc Review Show Returns to Air on Coast

Los Angeles—Al ("Make-Believe-Ballroom") Jarvis resumed his "Discussion" show over KFWB, local 5,000-watter, on Saturday, September 12, after a summer lay-off.

The program, which attracted considerable attention here last year, is devoted to playing and talking about new records of the week. Members of the "board of critics" who appear on the show criticize and grade the records.

In addition to the regular "board of critics" (Eleanor Roycroft of the Hollywood House of Music, Charlie Emge of *Down Beat* and Mike Gould of *Orchestra World*) "guest critics"—usually bandleaders—also appear on each show. Opener for this season had Benny Goodman and Tommy Dorsey tossing bouquets at each other's records.

Show is staged in KFWB's studio-auditorium in the presence of an audience, which usually boos loudly at the decisions of the "critics."

What's Boogie-Woogie?

New York—Cafe Society Downtown, which has pulled unusual ones in the past, came up with a real twist here last week. Known as the home of boogie-woogie, the new star in the floor show is Sam Reichman-Lewis, a well-known and respected concert pianist!

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Spitalny Loses Tuba to Navy

'Utility Girl' With Band Takes Over On Instrument

Los Angeles — Phil Spitalny, leader of the famous all-girl orchestra that arrived here last week to do a picture at Universal, lost his tuba player, Alma Adams, just before the unit entrained for Hollywood.

Spitalny filled the position, ordinarily the toughest to fill in an all-girl-ork, without going out of his own orchestra. The tuba job was taken over by Jan Baker, the "utility girl" of the Spitalny group. Jan has been playing sax and vibes specialties, but she is handy on almost any instrument in the band.

Alma Adams, Spitalny's former tuba tooter, whom he developed from a trombone player, married an ensign from the U.S.S. *No. Carolina*, whom she had met on the ship when the orchestra played aboard the navy ship for the sailors last year.

LOS ANGELES BAND BRIEFS

Los Angeles—Advance interest in Jimmy Dorsey's return to the Palladium (September 29) augured that Brother Jimmy was in line for a terrific play here. Among those who reserved tables for the opening was Brother Tommy, which created a special demand for "ring-side seats."

Lined up as competition for Jimmy at the Palladium will be Ray McKinley at the Trianon (opening September 30), Bob Chester at the Casa Manana, who opened strong at the Culver City spot September 17; Johnny Richards, still going like a house-afire at the Hollywood Casino almost across the street from the Palladium; Abe Lyman, who was scheduled to move over to the Florentine Gardens around October 1 in a surprise deal. . . . And Les Hite, playing his first engagement in his home town since the old Cotton Club days, at the new Louisiana. . . . Still on deck, but not expected to draw much from the J. Dorsey clientele, are Joe Reichman at the

Biltmore and Freddy Martin at the Grove, who have become fixtures in the local band scene.

Giro's, the Sunset Blvd. el swanko (by reputation, anyway) is trying it again with an undistinguished band under Leigh-ton Noble, who left here a few years ago as singer with ill-fated Orville Knapp; and meantime, back to town for the first time since they left, came the one-time Orville Knapp band, now under George Olsen, to play the Orpheum theater here latter part of September.

Jive Jottings

The Spirits of Rhythm shuffled from the Capri to the Trouville to the Capri recently, coming out of the scrimmage as a three-piece instead of a five-piece combo. The disappearing act was staged by the Daniels Brothers (Wilbur and Douglas), leaving just Three Spirits—Leo Watson, Teddy Bunn and Ray La Rue. . . . The big attraction now at the Capri is Barney Bigard and his combo, with Barney acting as m.c., manager, etc. . . . The other half of the Capri-Trouville circuit carries on with the Stuff Smith Cut-ups and the Loumell Morgan Trio, with Joe Turner somewhere in between.

Meantime, the Hollywood scene continues to be the Streets of Paris, with the Murray McKern (McEachern) boys and Meade Lewis and Art Tatum. . . . Mike Riley, the bawdy bandsman who has been packing the Radio Room on Vine St. for some months with no signs of a let-up, was the hit of the musicians' picnic.

Walter Page, the Basie bassman, dropped out of the line-up, "temporarily," according to Maceo Birch, the Basie mgr. He was replaced by Vernon Alley, formerly with Lionel Hampton. Meantime Basie was still looking for a tenor man as permanent replacement for Couchy Roberts, now in the army. . . . Woody Herman, before leaving the Coast, donated a batch of his arrangements to the service band at Gardner Field, Calif.—a mighty nice gesture, we say. . . .

Bits About Bandsmen

Allan Gordon (who will be remembered in Chicago as ace trumpet player Al Golden) concluded the first six months of what looks like a steady job for his six-piece combo at the Biltmore Rendezvous, afternoon dance spot. Al also found reason for celebration in the fact that his boys are all 3-A. He hasn't lost or changed a man since he opened. . . . Arranger Don Karper, an L.A. boy who made good in New York, is back in town, writing for Freddy Martin and others.

Monk Hazel, the celebrated New Orleans jazz man, visited Hollywood briefly on furlough from the California training camp where he is currently sojourning. . . . Noted as recent

fall-ins to The Big Parade: Alex Hyde, ork contractor for many years at MGM studios (to the Army Air Corps); Leif Erikson, the former Ted Fio Rito singer, recently at Paramount Studios (to San Diego Naval Station); Milton De Lugg, the former Matty Malneck accordionist (to Santa Ana Training Center band); Milton Pickman, the band manager (to Santa Ana as special service man).

It's Jan Garber and Dick Stabile after McKinley at the Trianon.

A Trianon deal for Benny Carter failed to jell but Carter is reported headed for an L.A. spot soon. . . . A Joe Zucca deal to bring Sam Donahue to Zucca's Hermosa Beach spot is still pending, but was delayed by the signing of Freddie Slack for the coast band showcase. . . . The Hollywood Canteen, recreation spot for service men established by Local 47 and other Hollywood entertainment unions, was scheduled to open October 3 at the site of the old Hollywood Barn nitery off Sunset Blvd. on Cahuenga.

Dick Todd in Hollywood for radio and picture deals engineered by Paul Wimbish. . . . Ray Noble playing many British Relief and other benefit affairs to aid the fellow-men of his onetime country, donating his services on all such occasions.

Fio Rito Boy Gets Benny's Drum Spot

Los Angeles—Louis Bellson, the sparky drummer who has been injecting a solid beat into the otherwise uninteresting band of Ted Fio Rito here, was tagged by Benny Goodman to replace Hud Davis. Bellson did not work with Benny on his *Powers Girl* picture stuff but was to join up just before the band left for the east. Goodman opens at the Hotel New Yorker October 9.

Goodman used Frankie Carlson of the Woody Herman band for his picture recordings (see story this issue). Davis worked with the band when it was photographed and will be seen in the picture.

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Studio Glamorizes BG by Taking Off His 'Cheaters'

Los Angeles—Benny Goodman's fans are going to have a tough time recognizing him when they see him as an "actor" in the forthcoming Charles R. Rogers production, *The Powers Girl*. The reason is that studio mighty-minds decided that

those cheaters (eye glasses) which Benny has worn for many years and which are almost as much a part of his personality as his clarinet evidently detract from his sex appeal or something.

Anyway, the Benny Goodman whom Benny Goodman depicts in *The Powers Girl* does not wear glasses, with the result that, though the movie Goodman may be more glamorous than the music Goodman, he won't look like the same guy to his fans.

Looks now like the score will contain *One O'Clock Jump*, *Let's Dance* (the Goodman opening signature number) and *Roll 'Em*, in addition to four new pops by Jule

Styne (*I Don't Want to Walk*) and Kim Gannon (*Moonlight Cocktail*). The new pops are *Look Who Didn't Believe in Love*, *Partner*, *Out of This World*, and *Looking for the Big Bad Wolf*.

Vocals on *Partner* and *Out of This World* are by Dennis Day. Peggy Lee does a vocal on *Roll 'Em* from lyrics that somebody concocted somewhere between the time Mary Lou Williams wrote and arranged the classic and Benny Goodman became a movie star. Cast of the picture will include Priscilla Lane, George Murphy, Carole Landis and Allan Mowbray.

Glamor-Boy Goodman on the Set



Los Angeles—This is what BG's fans will dig when they trilly to the movie houses to see their idol on the screen. That's Benny in front with the clarinet, chillun, you just didn't recognize him without the specs.

Georgia Bands Make Rhythm on the Range

Savannah, Ga. — Camp Stewart has two base bands now instead of separate bands for each outfit, and they keep their gunners content with rhythm on the range—they play for them while they practice shooting. (And they frequently retire for a bit of a session to pep them up afterward.) A new addition to band No. 2 is Louis Weiner, from Hartford, Conn., who played last with Gibson Wood.

—Charlotte Slotin

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Noone's Energy vs BG's Finesse

You Need Both For Good Music Opines the Mix

All Chicago Jazz is Not Good, But Some Is Terrific, Says Critic

by Mike Levin

Under *Hot Jazz*, I have rambled at length about the Decca Gems of Jazz. This latest from the waxeries makes much of Chicago and its musicians, and once more revives that ancient love of honkey-tonks and other college saloons as to who plays best and with what. I am no man to mutter Buddha instead of Bix. And quite frankly, there is an awful lot of Chicago jazz (so-called) that I don't appreciate. On the other hand, there is much of it, as shown by this album, that ranks with anything done anywhere for drive, ideas, and general esthetic importance.

Mix Treads Warily

I tread warily here, because there are thousands of experts who will chop off my neck at the slightest infringement of their pet arguing grounds. But it seems to me that the battle isn't quite as complicated as it sometimes is made out. Mention Goodman to a Noone fan and he starts frothing incoherently, whereas BG's boys just guffaw when the former's virtues are stated.

Perhaps the answer is this: Noone and the men that he played with, weren't under pressure of the sort that Goodman and his crowd are. Most of JN's listeners were either slightly squiffed, concerned with other things, or non-musicians. BG's crowd, on the other hand, are faced by a mob of jitterbugs that whatever you may think of their views, certainly know what they want and how to demand it. Therefore unconsciously BG and others like him adapt their style to what the crowd wants, which may not always be the best thing musically.

It isn't a desire for dough, as the Chicago supporters claim, but an often unnoticed attempt to play that which wins the most cheers and applause.

More Technique

A further reason is that BG's boys, generally speaking, have a far greater technical command of their instruments than do the Chicago men, no slur intended. As a result, when faced with a dearth of ideas, they can rely on their learned techniques, and spray scales and high-notes all over the

Top Drawer Discs

Hot Jazz: Art Hodes *Liberty Inn Drag* (Decca)
Vocal: Billie Holiday on Paul Whiteman's *Travelin' Light* (Capitol)
Dance: Jimmy Dorsey's *At The Cross Roads* (Decca)
Novelty: *This Is The Army* (Decca)
Swing: For the first time, nothin' happened.

joint, which, while amazing, isn't really good music.

Noone's noodlers on the other hand have no such emergency reserves. They play ideas or else—which is why their choruses are either gawd-awful, or something to keep for the books.

Both Groups Can Play

To put it briefly, both groups can play splendidly when they really put themselves to it. The Goodmanites often don't, either because of audience pressure or because they have an easy out in their superb technical command. The Noones do it or don't. And in all fairness, it must be added, that when they don't, their supporters often seem to "forget" about the records.

Generally speaking, I think you will hear more great hot from MacPartland than you will from James. That does not mean that the Flatbush Fury, now under the greatest pressure of his career, couldn't play hot if the heat were on and he had to. Also if he were surrounded by a bunch of trumpet men who also could play high Es and Fs, his playing might improve.

And don't forget, too, that while Chicago contributes energy, New York contributes finesse—and that you need both for great music.

Hot Jazz

Gems of Jazz, featuring Hodes, Noone, and MacPartland (Decca)

Though it isn't quite as terrific as Milt Gabler's notes would have you believe, and one or two of the sides don't quite come off, this is excellent hot jazz. Even better because it is the sort that is understandable to other than the "cognoscenti."

Also, the record companies should send their recording directors to Gabler for lessons in balancing a band for recording purposes. These are as clear as any jazz sides I've heard.

ART HODES' BAND

Condon (guitar), Murphy (bass), Singleton (drums), De Paris (trumpet), Rod Cless (clarinet), Brad Gowans (trumpet), and Hodes (piano).

Georgia Cake Walk

Dig the wonderful "walk" this side gets in the second chorus. Only thing like it on wax is on

This Happened in Patchogue



Patchogue, N.Y.—Johnny Mince, former TD clarinetist, and his pretty bride, the former Arline Druhm, pose proudly with their wedding cake. Johnny now plays with the pit band of the show *This Is the Army*.

the Spanier Bluebird platters. Band swings behind Cless, too, leading into two choruses with each of the three horn men playing distinct yet blended solos. This is the Chicago tradition at its finest.

Liberty Inn Drag

This is Hodes' own tune, and his playing on it is indicative of the same influences that shaped Jess Stacy's pianoings. There are many times when I don't like Hodes' playing, finding his technique much too limited, and his phrasings stilted. This is by no means one of these times. Sid De Paris' horn is the cats' pajamas, followed by an equally good Brad Gowans' bit.

Got Happy

Milt Gabler writes that this tune never before has been done a la Dixieland. It shouldn't have been tried—beat of the tune just doesn't fit. In using *A Blues Serenade* as the basis for his solo, Hodes sounds even more like Stacy here—Jesse also building a great many of his sections on balanced triplets. Note how Condon's powerful strumming holds the rhythm together.

Indiana

Piano-men should dig a very interesting trick that Hodes pulls here. It's an old honkey-tonk gag, and works well, though I'll never understand why. He plays all four beats with both hands at a perfectly flat and clipped tempo. With a band playing four-four, it would drag the whole rhythm, but here it seems to catch the accents perfectly and drive the band, instead of holding it back. Ensemble goes like mad.

JIMMY NOONE'S BAND

Kelly (trumpet), Whitby (ten-

or), Jackson (trumpet), Honore (piano), Crosby (bass), Hall (drums), and Noone (clary).

Unlike the Hodes' sides, these were made six years ago. Kelly and Crosby also did a date at the same time with Albert Ammons, including the famous *Boogie Woogie Stomp*.

The Blues Jumped a Rabbit

As Gabler notes, the vocal and trombone sound like BG's old trombonist, Joe Harris, but are actually Kelly and Jackson. This side holds some of the best blues I've heard, and also a lesson in resonance for bassmen.

He's The Different Type of Guy

Opens like a Fatha' Hines date, with Honore stabbing the intro to his own tune. Kelly plays a restrained Eldridge type solo, followed by Whitby in the earlier Hawkins mold. How Chicago must have jumped then with men like this around!

Sweet Georgia Brown

First chorus in more of the Hines-Noone style, then a gang-buster trombone section by Jackson. Bassing and piano are good throughout. Tubby Hall's drumming, though apt, could be a lot stronger. Noone's staccato chorus that follows builds up as any good hot solo should. Band jams not the last four, but rather eight bars.

JIMMY MacPARTLAND'S BAND

McHargue (clarinet), Harris (trumpet), Clark (tenor), D. McPartland (guitar), Gardner (piano), Washburn (bass), Wettling (drums), and MacPartland (trumpet).

Original Dixieland One Step

Another '36 session, all these men have been heard with name

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Swing

Ray McKinley

Without a Song and Manhattan Serenade (Capitol)

Not too distinguished—and not helped by the worst recording Cap-

itol has yet given a band. There just isn't any bass at all. Mahlon Clark clarinet as usual a bright spot, with the reeds as a whole lighter and less lugubrious than most. Imogene Lynn vocal on *Serenade* shows her a little thin in spots and wavering in others. Still sounds as she will be a good singer for wax though.

Vocal

Paul Whiteman

Travelin' Light and You Were Never Lovelier (Capitol)

Billie Holiday, billed here as "Lady Day," sings one of her best and yet most commercial vocals. The restraining influences of a large band and the Whiteman strings prevent her from taking too many liberties with the phrasing, a latter habit of hers, and at the same time, make her ideas clearer to the average Joe. It's true that she doesn't have the certainty and backing of some of her all-star discs, but this will do amply until Columbia gets around to recording her again. Nothing much of musical note on either side, save Skip Layton's competent lead trumpet on *Light*. Lovelier indicates once again the disdain the average string section has for playing together.

Lil Green

If You Want to Share Your Love and 99 Blues (Bluebird)

Not as hard-driving or enthusiastic as many of Lil's discs. Pianoman is obsessed with slow arpeggios on *Love*.

Four King Sisters

Daybreak and Kille Kille (Bluebird)

The lead theme from *Mardi Gras* by Ferde Grofe, this is another of Jack Robbin's attempts to make his "symphonic" catalogue mean something in sheet music sales. With the campaign already booming on *Manhattan Serenade*, the boys are getting ready to shoot the works on this one. Good all-around waxing, with my fav, Alyce, getting in some solo shots led off by a pretty double-piano

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Record Reviews

(Jumped from Page 8)

interlude. Reverse has someone getting killed in a second chorus—the death rattle is quite obvious. Seems a shame the same didn't happen to the song in the 1st chorus.

Rosetta Tharpe

All Over This World and What He Did For Me (Decca)

Despite the fact that she plays some of the world's most horrible changes on guitar, and achieves a monotony of tone that's really astonishing, Sister hits some terrific grooves on these sides—and there's no doubting that the guitar helps!

Bing Crosby

Hello Mom and A Boy In Khaki—A Girl In Lace (Decca)

First side, written by him, has backing by Captain Eddie Dugan's crack Army Air Force band. Not too much happens, especially as even Bing can't save the song. Maybe I've heard too much Crosby lately, but these records bore me. Bing is perfectly capable on them, but you keep listening for things that don't occur. Maybe it's because his backgrounds are mediocre or perhaps he is singing too many listless tunes. Whatever it is, some kind of change is in order.

Carol Bruce

Album of Songs (Decca)

Miss Bruce, who just opened to fairish revues in the new vaude revue, *Priorities of 1943*, sounds better here than she ever has on wax. Less of the shrillness that bothers her stage-work. Best side is *Carioca*.

Dance

Hal McIntyre

Why Don't You Fall In Love With Me? and Killo Killo (Victor)

This band certainly digs Duke's *Chelsea Bridge*—intro here uses its lead theme—for the third time. Hal plays the best lead chorus he's yet put on wax with his own band—very Benny Carterish in tinge.

Jimmy Dorsey

Manhattan Serenade and At the Cross Roads (Decca)

Latter is an adaption of Lecuona's *Malaguena* done in bolero tempo. Bob Eb's vocal along with the strongly-accented brassing put this in a *Breeze* and I effort. Should be successful too. *Serenade* seems a little heavy for Eberly's voice.

Dick Jurgens

Hip Hip Hooryay and Why Don't You Fall In Love With Me? (Columbia)

Best disc yet of the Ebbins-Nemo tune with a spot of okeh trombone.

Benny Goodman

Deeply Beloved and I'm Old Fashioned (Columbia)

Darn, this may be the king, but these sides don't show it. Bus Alston is nothing to rave about, and absolutely not one iota of commercial or musical merit is noticeable. BG should be thoroughly ashamed of himself. He is ruining a name that has come to have world-wide significance wherever American music is mentioned. And I'll bet my salary for the

next three months that given a few weeks of intelligent, concentrated effort without firing guys every other minute, the band could be molded into a unit that once again would make dancedom sit up and look to see who was causing all the commotion.

Buddy Clark

Sweet Dreams and Why Is My Little Red-head Blue? (Beacon)

First side is the top money bet Joe Davis' firm has put out. Joan Brook's vocal okeh, while the band is fortunately kept in the background. Reverse has a vocal by Happy Jim Parsons, the *Gaston* of wine fame. A leetle crass to suggest he stick to wine—or would that be sour grapes?

Kay Kyser

Praise the Lord and Pass the Ammunition and I Came Here to Talk for Joe (Columbia)

It's the *Battle Hymn of the Republic* revived! Built around the famous Pearl Harbor saying, Kyser plays this one a little too slowly to achieve the desired flag-waving effect. Last chorus of the tune, written by Frank Loesser, has some of the tricks that made his *Jingle Jangle* popular.

Woody Herman

Gotta Git to St. Joe and The Singing Sands of Alamosa (Decca)

Woody's clary tone seems to be changing—losing the harsh vibrato that used to limit it to good blues and nothing else. His style and tone now are capable of much more general application, a good sign. *Joe* bounces pleasantly—this band seems able to swing in any groove it picks.

Novelty

This Is The Army, an album of music from the Army show with Service cast and band singing and playing (Decca)

This Is The Army—it is also the nuts. If only all theater bands played one half as well as this gang does! They are the living disproof of the fact that show music is sloppy, uninspired stuff held together only by the drummer's rimshots. I've heard these tunes played by every big band in the

country—and I give you my word this is the first time I've heard them sound like something. The band is made up of men whose previous experience ranges from



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Goldia

(One of the score of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductress of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machines operators from coast to coast.)

Song	Artist	Label
1—Be Careful, It's My Heart	Bing Crosby	Decca
2—Jingle, Jangle, Jingle . . .	Kay Kyser	Columbia
3—Gal in Kalamazoo	Glenn Miller	Bluebird
4—He Wears a Pair of Silver Wings	Kay Kyser	Columbia
5—Take Me	Benny Goodman	Okeh
6—Strictly Instrumental	Harry James	Columbia
7—Amen	Woody Herman	Decca
8—Stage Door Canteen	Charlie Spivak	Columbia
9—Idaho	Benny Goodman	Okeh
10—My Devotion	Charlie Spivak	Columbia

COMING UP

Other favorites include:

Strip Polka	Andrews Sisters	Decca
I Cried for You	Harry James	Columbia
Conchita Lopez	King Sisters	Bluebird
Boy in Khaki, Girl in Lace . .	Tommy Dorsey	Victor
Humming Bird	Glenn Miller	Bluebird

playing with a N.Y. radio house band to the Warsaw Symphony Orchestra, yet they play everything cleanly and crisply. The only mistake in this album is listing French horns under the woodwinds—otherwise everything is well in hand. Stand-out items are the *Overture, What the Well-Dressed Man in Harlem Will Wear* and Irving Berlin doing his 1917 *Oh How I Hate to Get Up in the Morning*.

Marlene Fingerle and Arthur Schutt

Bolero (Decca)

Doesn't build the way the Ravel classic if it is to have any effect. But on the other hand, they don't butcher the rhythmic line the way most double piano teams do.

Film Sets Back Ellington Concert

New York—Duke Ellington's planned Carnegie Hall concert has been postponed until December. Originally set for early October, the show will be delayed because of the Duke's picture "*Cabin in the Sky*," which started production on the MGM lot September 29.

New Barnet Manager

New York—Charlie Barnet's new manager will be Herb Ries, who is quitting the song business to take the post vacated by Mort Davis.

Local Gives Selectees Sendoff

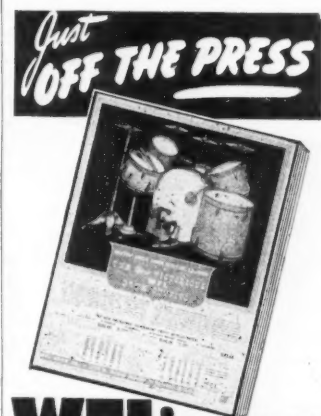
Nashville, Tenn.—Bob Parker's Dixieland Band is furnishing the rhythms for the weekly Saturday night dances at the Palms night club. Mary Wiggins thrushing for the Parker outfit.

The Nashville local of AFM has been donating a band to accompany selectees to the train, thus aiding in giving these future soldiers a gala send-off.

Bob Cason, pianist, formerly with WLAC and WSIX, is now keyboarding for the USO at servicemen's lounges in Nashville.

Johnny Miller returned to Watkins Institute this fall, teaching band music to the night school band and orchestra.

Horace Holley and his orchestra jobbing around at the fraternity and sorority houses and country club dances.—Tommy MacWilliams



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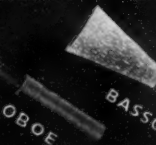
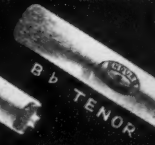
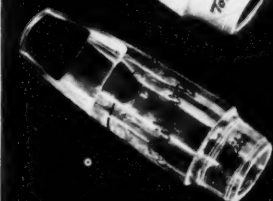
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Army's Need for Band Instruments is Dire; Can't YOU Help?

In the army, in the navy, or in civilian life, music has one undeniable duty to perform . . . a duty so important that if it is not achieved, battles may be lost, hopes and aims may be shattered, ambitions may never be realized . . . even wars may be lost!

It seems strange that such weight should rest upon aesthetic shoulders. It seems strange that music, which must be free and unconfined, should be burdened with a load so heavy and a responsibility so dire. But it is because of the demanded freedom of music that it has come to be so responsible to mankind.

Music's duty is within man's breast. Music's duty is in building spirit within a man from whatever ebb he may stand upon to one unbelievably higher. Music can raise an uninspired man to inspiration and an inspired man to unsurmountable heights. That is what music is duty bound to do, especially now.

Music must keep spirit in high gear. And especially in war is that essential. These are times when we must achieve the impossible. We must see that what seems undoable is done. It is that spirit, the spirit of freedom, which makes these things possible.

Down Beat was talking with Captain Wayne King and some other army officers about the need for music in the army camps and we were told of their desperate need for band instruments.

CAPT. WAYNE KING SPEAKS

"There is a need for more and more music," Captain King said. "With the scope of the army today and with the musical education our men have had through school and radio, they rely on music for their entertainment and, what they consider their entertainment, we know is actually their morale."

"The army is asking for people to volunteer instruments so that no camp will be denied the right to music. There are a lot of clarinets and cornets in attics. Now that instruments are not being made, I am sure that if people could realize how much we need those attic-ridden instruments, they would send them to us."

We had not realized how much the army needed those instruments until we talked with Captain King and the others. Many of the boys came to camp without their instruments and now they are without instruments to play or with which to be entertained.

Instruments sent to camps will be sent to the commanding officer of the camp and will remain at that camp for the use of bandmen who come there for any length of time. The owner will be informed of the instrument's destination so that he will know where it is and the good it is doing.

DONATORS WILL HEAR OF USE

Anyone desiring to donate a spare clarinet or saxophone, or any band instrument, should contact Down Beat or Captain Wayne King, Special Services Division of the Sixth Service Command, New Post Office Building, Chicago. They will arrange for getting the instrument to its destination and will make repairs on playable instruments. The army wants instruments because the army boys want them. Your unused instrument is a premium on your future and a down payment on happiness now for a lot of boys who are fighting for you. Isn't that worth your donating Johnnie's old trumpet to the pile or that old sax you played before you went into bigtime? We think it is!

Musicians Off the Record



Camp Croft, S.C. — Any resemblance to Laurel and Hardy is purely intentional. They are Ralph Hinman, piano, and Douglas Mundy, guitar, members of the camp dance orchestra.

Opens Bond Booth



Fort Wayne, Ind. — Lillian Lane, Claude Thornhill's vocalist and a former WOWO-WGL singing star, dedicates the curb service bond booth recently opened by the radio station here.



"That jerk leader wanted to play in my apartment—but I wouldn't give him the right key!"

CHORDS AND DISCORDS

From Italian Prisoner

Campo P. G. 78
Posta Militare 3.300
Italy

To the Editors:
No doubt you will be surprised to hear from me, but I have just

received your address from the *Melody Maker*, London. I have been an ardent swing fan for years and used to take *Down Beat* regularly in the good old days. I have been a prisoner of war in Italy for just over a year now, so, as you can imagine, I would give my right arm to hear the Duke, Fats, Barney Bigard, Hodges, or the Lion getting in the groove.

Melody Maker has been sending me loads of swing books, etc., and, since they have supplied me with your address, I wonder if you would be kind enough to send me some back numbers of *Down Beat* and any other swing books you can spare. I don't care how ancient they are, but, boy oh boy, will they give me a kick!

I should also be interested to hear from any of your readers who would care to write a swing fan who has been out of circulation for 12 months. I hope you will be able to send me some mags. I can't tell you the difference it will make. More strength to your arm. Yours ever, CHARLES PETER LEWSEY (2584892)

Ed. note: Address any letters or material you may wish to send to Charles Peter Lewsey (2584892), Signalman, Campo P.G. 78, Posta Militare 3.300, Italia by Red Cross (E). *Down Beat* is forwarding back issues and hopes that some of our readers will write to Lewsey. You can imagine what a letter must mean.

From Jimmie's Mother

Chattanooga, Tenn.

To the Editors:
I would appreciate it very much if you would give a little card of thanks in your *Down Beat* for my family during our recent bereavement.

September 2, Albany, N.Y. musician.
KLOPP—Eugene P. Klopp, 61, leader in music circles. Reading, Pa., Sept. 5.
NASH—William Nash, 57, pianist and orchestra leader, September 10, West Sayville, L.I.
WAYBURN—Ned Wayburn, 68, songwriter among his many other theatrical talents, September 2, New York.
FOX—Madge Fox, 68, former musical comedy singer, Aug. 22, Bronx, N.Y.
JACKMAN—Walter Jackman, 62, bandmaster, Boston, August 25.
THOMPSON—Alvin Thompson, 55, orchestra leader and former owner of Esther Beach Pavilion, Aug. 30, Madison, Wis.
WEFLER—Glendon G. Wefler, 28, former Canton, Ohio, symphony man, September 5 in Canton.

RAGTIME MARCHES ON

NEW NUMBERS

EHLETT—A son, Robert, to Mr. and Mrs. Robert Ehler in Chicago, August 30. Robert Sr. is a one-nighter band leader for Wm. Morris. Robert Jr. is unemployed.

EMMONS—A daughter, Judy Jean, to Mr. and Mrs. H. H. Emmons in Denver, August 26. Father is a pianist and musical director. Mother is a dancer. Baby is a girl.

WATERS—A son to Mr. and Mrs. Samuel Walters in Pittsburgh, August 20. Father is a member of the Frank Natale trio.

SENDREY—Daughter to Mr. and Mrs. Al Sendrey in Hollywood, August 31. Father arranges music.

MARKS—A daughter August 25 in New York to Mr. and Mrs. Lloyd Marks. He is music supervisor for Major Bowes. Mother was with Smith Sisters' orch.

SHAPIRO—A daughter in Toledo, August 29 to Mr. and Mrs. Meyer Shapiro. He's concert master of Toledo Symphony orchestra.

CIARROCHI—A son to the Dominic Ciarrochi's, August 17, in Philadelphia. Dad plays trumpet for Herby Woods' band.

CORNELIUS—A baby girl to Mr. and Mrs. Corky Cornelius, born September 14. Father plays trumpet for Casa Loma.

BROWN—A daughter, Veronica, Sept. 17, to Mr. and Mrs. Vernon Brown, in New York. He is trombonist with Casa Loma.

TIED NOTES

KING-OLSHANE—Estelle Olshane to Morris King, violinist formerly with Eddie Le Baron Orchestra, September 6, in Louisville, Ky.

HARVEY-CHATILLON—Jane Chatillon to King Harvey, former guitarist and vocalist with Herbie Kay and Red Nichols, in Hardin, Mont., August 30.

MCINNIS-DODDS—Audrey Dodds to Verdun McInnis in Ottawa, Aug. 29. Groom plays trumpet with Len Hopkins band.

TANGEMAN-SCHIELKY—Nell Schielky to Robert Tangeman Sept. 2, Columbus, Ohio. He is assistant professor of music history at University of Indiana and she is a concert violinist.

ANDERSON-FISCHER—Bruce Anderson and Norma Fischer, September 1 in Las Vegas, Nevada. Bride is a singer.

WARNOV-MCGOWAN—Mark Warnov, orchestra leader, to Helen McGowan in Peekskill, N.Y., on September 6. Judge Johnny White, now professional manager of Remick Music Co., tied the knot.

TAYLOR-MILLER—Kay Miller to Irving Taylor in Los Angeles, September 4. Groom is a songwriter and bride is an ex dance band vocalist.

ROACH-PRIMM—Major Hal Roach, movie producer, to Lucille Primm in Dayton, Ohio, August 31. Bride is former ASCAP Los Angeles secretary.

LILLIBRIDGE-YOUNG—Pfc. Samuel A. Lillibridge (Little Sammy Little), musician, to Tameline Young in Gatesville, Texas, August 15.

O'NEILL-LANDY—Pugsey O'Neill to Eleanor Landy, August 29, in Philadelphia. Both are night club singers.

TIBBETT-WHITE—Corn. Lawrence Tibbett Jr., to Edith White. Kansas City musician and daughter of the late Roland White, manager for Mmc. Schumann-Heink, in Pasadena, California, Sept. 13.

DIENEMAN-KAI—Raymond Dieneman to Momi Kai, September 7 in Greenwich, Conn. He is drummer with Lani McIntyre and she is a Hawaiian dancer.

DE VODI-TANA—Don de Vodi, band leader, and Tana, gypsy singer, in Reno, September 15.

RUBY-BARLEAU—Erwin Ruby, orchestra leader, and Connie Barleau, singer with Ruby's band, in Bowling Green, Ohio, September 9.

FINAL BAR

MENNIE—William A. Mennie, musical instrument company executive, August 30 in Port Jefferson, L.I.

GERARD—Teddie Gerard, 52, former singer and dancing star, in London, August 31.

MOHR—Halsey Mohr, 59, former hit song writer (They're Wearing Them Higher in Hawaii), August 29 in New York.

MANNING—John C. Manning, 72, concert pianist, in San Francisco.

O'CALLAGHAN—Major W. J. O'Callaghan, 68, composer of military marches and a former army bandmaster, September 3 in Culver, Ind.

HUBERT—Rene Hubert, 32, French violinist, died in July in France.

BENNETT—Homer Bennett, bassist formerly with Don Razon, Tony Cabot, Red Nichols and Boyd Raeburn, died June 18 from injuries suffered in Boyd Raeburn's bus wreck in October of last year.

DAVIS—Walter C. Davis, clarinetist with York theater band in Orange, Mass., for many years, died September 3 in Athol, Mass., at the age of 61.

EHRMANN—Ferdinand B. Ehrmann, 87,

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Kenton Takes Couple from Baltimore

Baltimore—As predicted in an earlier issue, Pepper Asner, local drummer, has joined Stan Kenton; Pee Wee George leaving for the coast. Eddie Meyers, local studio altoist, also left town with Kenton, replacing first altoist Jack Ordean, who was called to the colors. Kenton, in his recent engagement at the Summit, drew capacity crowds nightly.

Eddie Sexton, former vocalist with many local orks, has been stationed at Guantanamo Bay, Cuba for the last twenty-two months. Eddie is singing with Cuba's Crystal orchestra during his spare time, and writes that he had to learn to sing in Spanish to get the job. . . . Virginia Lee Rhodes, former Lou Lortz vocalist, has decided to do solo work.

Carl Thomas, pianist with Jerry Kilian, has been called to active army duty at Camp Meade, Md. Kilian is now faced with the problem of finding a suitable replacement, as good pianists are what Baltimore lacks.

—John Deinlein

Chords and Discords

(Jumped from Page 10)

ment for our dear boy, Jimmie Blanton, who died on the west coast July 30.

I am trying to bear up under my sorrow. The people in the music business were so nice to us. They sent flowers, telegrams and cards. I am still getting cards and would like to hear from some of Jimmie's friends through the mail some times. Many thanks again.

MRS. GERTRUDE BLANTON
(mother)
320 Cherry Street

Listen, Teenie, Mike's OK

Cornwall, Ontario

To the Editors:

Say, just who does Teenie Reed think he or she is? Mike Levin, whom I have never known to pass bad judgment on anything, is being taken for a ride? His editorial on the present union squabble and his opinion on strings in our top

Lookie, Dottie!



Kansas City, Mo.—Dottie Dotson always has wanted to see her picture in the Beat. So here it is. Dottie sings with the Chuck Foster band, now holding forth at the Hotel Muchlebach here.

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TED PATERSON

Or Turn Pic Over

St. Albans, N. Y.

To the Editors:

On page 2 of the August 15 issue of *Down Beat* you had a picture of the brass section of Stan Kenton's band. You name the men reading from left to right, but in order to have the names fit the right men, they should read from right to left.

I just thought that some of the girls might be interested to know that the handsome dog on the right of the pic is Frank Beach.

STANLEY GREENBLATH

Three Cheers for Palmer

Philadelphia, Pa.

To the Editors:

Hooray for Don Palmer, the late Bunny Berigan's road manager,

for the swell article he wrote in *Down Beat's* September 1st issue. Maybe after that article these know it all guys will think twice before opening their yaps about Bunny's death.

GENE DESLATO

It's Done with Mirrors

Rockford, Illinois

To the Editors:

Just out of curiosity I'd like to know how the 'ciggy statisticians' figger. You say in an article in the August 15 *Beat* that they have proudly declared *All the Things You Are* America's number one song because it's been played most on the Hit Parade . . . "eleven times between 1939-1940."

I'm willing to acknowledge the song with the greatest number of playings as America's choice—but! I have a record of the Hit Parade dating back to April 20, 1935 (the first broadcast) and running through February 7, 1942. During that time I count seventy-six songs that have been played on the Parade twelve times or more. How about *I'll Never Smile Again* with sixteen playings; *South of the Border* with sixteen; *Did I Re-*

member and *My Reverie* with fourteen each; and then *Marie Elena* and *Intermezzo* with twenty-two and twenty playings respectively, but maybe that's cheating because of the ASCAP-BMI beef, but those others were before that time.

Understand, I'm not jumping down anyone's throat. I'm just wondering if I should go back to fourth grade and learn how to count again or if the statisticians have special methods.

Incidentally, while I'm writing, I'd like to send a whole bouquet of orchids to 'dix' for his elegy to Jimmie Blanton. In moving, harmonious choice of words it ranked, in my opinion, among the best pieces of writing I've ever seen. Work like it deserves to live as a model for other writers. Don't let it die!

RICHARD CONKLIN

Our Sincerest Apologies

Salt Lake City

To the Editors:

In your last issue of *Down Beat* you stated that Freddie Lane, former vocalist with Sam Donahue,

had been taken by the armed forces. I would like to make a correction. I, Freddie Lane, am now singing for the Tommy Reynolds Orchestra. In your personnel of the Sam Donahue band you also stated that Bill Nichol, alto sax, was still with the band. Nichol is now playing first chair with Tommy Reynolds.

I would appreciate it if you would make these corrections in your next issue. Thank you.

FREDDIE LANE



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New York—The opening of Goldi's 2 O'Clock Club, first dubbed the Performers' and Musicians' Guild just off Broadway on 52d Street here, was really a ball as these Ray Levitt pics indicate.

1—Zutty Singleton, drummer maestro, knocks himself and the crowd out with a solid vocal. It's a cute trick. On the second chorus he eats the microphone.

2—Topkick Goldi snags a five buck membership from Georgie Auld (right) as Betty Crosier, pillar of cafe society, teehes from the middle.

3—Harry James gives out with the one about the farmer's daughter, but Buddy Morris (Morris Music) is holding back. His mother once told him not to laugh at dirty stories.

4—And here's a cross section view of part of the bash.

Left is Hechaw Hanshaw watching over Bobby Byrne sitting next to him. Glamour girl Lillian Wagner (who gets you good air time, pops) of WOR's program department is next and Lee Castle takes the spotlight center of the pic. Tommy Mack's wife is behind Castle and next, in the distance, is Walter Fuller (now at Kelly's Stables), Teddy Wilson and last, Tommy Mack.

5—A shot showing the screwball wall mural and, in the foreground, Bobby Byrne, Manager Hanshaw, Harry James, Jerry Wald and others.

6—The boys are going at it lightly with Al Stone, manager of the 51 Club, mugging. Over somebody else's shoulder peeps tram man George Brunies.

7—Don Byrne, tenor, and Cy Baker, trumpet, of the Bobby Byrne crew pitch in with Teddy Wilson on a bit of

the stuff.

8—The Art Hodes trio plays steadily at the Club. Catch the sent expression on Hodes face. The bass man is Earl Murphy and the guitarist is ahhh... ummm... well, he plays fine guitar, anyhow.

9—Goldi is imitating a fish while Bobby Byrne signs a check for five bucks worth of club membership.

10—Singer Thelma Carpenter and Jerry Wald arranger, Bill Bailey, look at the floor show with avid interest. The arm holding the coke does not belong to Bailey, but rather, to Frank Stacy, Down Beat New York staffer, who was so completely knocked out that he knocked himself clear out of the picture. Harry Lim, D.B. special feature writer and jam session promoter, can be seen dimly in the background. All Photos by Ray Levitt.

Goldi's Nitery Solid 'In There' With the Cats

Willie Bryant Sought As MC for Musicians' And Performers' Spot

by Mike Levin

New York—At long last, green pastures right down here. This town finally has a joint where I can go, hear fine jazz, in air that ain't one part smoke and the other part hot air, and end up with a check that doesn't cramp me for the next week.

I am speaking, old man, of the new Musicians' and Performers' Guild at 201 West 52nd street in this town.

Run by Goldi, headwaiter at the Lincoln, Edison, and Roosevelt hotels, the spot shows every sign of being a real killer. It opens at 2 a.m. and wanders on until everyone gets tired. First night I was there, I fell out at 8 o'clock—and this was merely the final falling-out. Teddy Wilson, Zutty Singleton, George Brunies, Cy Baker, Harry James, and sundry other

Marryin' Johnny Got Him



Oregon, N.Y.—Marryin' Johnny White, music publisher, who has officiated for many famous musicians in his capacity of justice of the peace, tied the knot for Mark Warnow, *Hit Parade* maestro, and Helen McGowan, socialite.

'Fuehrer's Face' Looks Like Hit

New York—*Der Fuehrer's Face*, by Spike Jones, looks to be the war song of this war, according to local reception. First played here on Mike Levin's radio shows, the thing immediately caught on and helped Martin Block, later, to sell \$16,000 in war bonds on his program.

Band Sleeps Three Nights in Ballroom

Dayton, Ohio—Drexel Lamb's band can highly recommend the accommodations at the Victory Room in Lakeside Park here. When the band played the Labor Day weekend at the ballroom, they searched the town in vain for sleeping accommodations.

After hours of after-hour fruitless searching, the band returned to the ballroom and, with the aid of park manager Jerry Nimier, rearranged settees from the lobby and slept the band for the entire three nights. Ann Barry, vocalist,

had before the commercial boys took it over.

Goldi wants to, too. He's set the tariff, the spot, and the band so's the place is right for the average band-buff. All you gotta do is come in and blow your top.

Goldi's Guild Is Renamed

New York—The Musicians' and Performers' Guild, Goldi's new after-hours 52nd street nitery for members of the profession only, changed its name to the Two O'Clock Club by court order a few days after the grand opening two weeks ago. Since the club must be chartered for after hour operation and liquor licenses, the name had to come up before the state secretary.

It is believed that the name change may have been asked because in 1928 that name had been used before in an attempt to start a performers' and musicians' labor union under a club guise. Now, in times when a rival musicians' union looms as a ready possibility, it may conceivably have been assumed that this was a return of the 1928 affair with C.I.O. affiliation or intention.

had the guest room . . . a Red Cross cot in the band room.

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solid Joes had been knocking me out for five hours—and my end of the tab was a couple of bucks—which included food, cokes, and what have you.

Strictly Membership

The plan is very simple. This is strictly a membership proposition. Goldi takes the applications very seriously—and if you aren't recommended, you'd better look around, 'cause squares and society chicks are distinctly not wanted. No-one but members and their guests are allowed in. Musicians pay a buck a month membership fee, and then

around.

Music was offered for several weeks by Art Hodes' trio, and now Clarence Profit has a small combo there. At press-time, Goldi was talking turkey with Willie Bryant to come down from Murrain's and me the spot.

This will complete the bowl of cherries for me. Willie is my favorite man when it comes to making with the words. He is the only guy I've ever heard who could stand on a floor for an hour smooching with an audience and keep them howling without a stop. Him I will travel miles to hear anyway.

Willie Knows the Score

Then having Willie removes a tough problem. Willie's a musician and knows what the score is. If somebody comes in with somebody else and doesn't want to be bothered, Willie ain't going to mess with 'em. On the other hand, if Milton Berle comes in with his momma and wants to take a bow, Willie is the kind of man who can straighten things out without bothering the music, which is most essential.

Now another trouble in a place

like this could be the dames that insist on talking while someone is playing. Willie is death on chicks. He looks at them, and they shut up. Whether it's because they're fascinated or terrified, I've never found out. But there is no question, that Goldi is living up to his rep for general shrewdness in snagging the Bryant.

Prospect Is Good

In fact, I am very happy about this spot. It sounds like the kind of place where you can hang your hat, and not worry about gin-rummy elbows in your ribs or *One O'Clock Jump* every other tune. I'm all for it, and the local gentry should pitch in to help make the place jump even more than it already is. Everybody including me has been howling for years that the town no longer had any decent swing spots, except those delightful emporiums further east on 52nd street where the only thing they don't lift is your cuticle. I'd like to see this become the sort of a joint where all the guys can come in and chew the fat, do a little jamming, and generally revive the atmosphere the Street



can get themselves lockers into which they can dump, shall we say firewater, for use into the wee hours. All this is strictly legal—the spot is a private club, and therefore the members are entitled to consume their own beverages and listen to music till any hour they please.

You are supposed to be a musician or performer to get in. However Goldi is allowing a limited number of others, but asking them to pay an initiation fee for the privilege.

Success Is Looming

In short, this is going to be a very pleasant, and "in there" spot. One big leader offered Goldi ten Gs spot cash for a chunk of the place — feels that not only is it going to be a terrific financial success, but also a fine place to hang

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SAM DONAHUE ORCHESTRA

SAM DONAHUE—23 years old, home is Detroit . . . plays solos on tenor, alto, clarinet, trumpet, sings amiably, arranges often and leads as well . . . plays trumpet and tenor with the sections . . . his mother bought him a clarinet for a present and Sam later obtained his other instruments working

in an auto factory in Detroit by night, after school hours . . . would play for nothing with bands in beer joints, etc. . . organized a band at Redford High in Detroit, among original members were present band-members Wayne Herdell, Harold Hahn, Kenny Meisel and Mike Kriseman . . . studied interior decorating but decided music would be much more interesting . . . never studied music, just picked it up by constant practice and listening to bands, records and soloists . . . joined Gene Krupa in June of 1938, switched to Harry James until October, when he joined the new Benny Goodman band, with whom he stayed six weeks. . . This present band has been going since the early part of 1941, though the Glen Island engagement was its first location after almost a year and a half of one-nights in New England for the Shribman office. . . Sam has written a flock of originals, including *Six Mile Stretch* in collaboration with Kenny Meisel, *Lonesome, It Counts a Lot, Skooter*, all of which he recorded and *I Never Purposely Hurt You*, which Harry James recorded on Columbia. . . Six feet tall, single, dresses sharply and is a terrific band-stand attraction himself.

CHARLES SHIRLEY, arranger . . . 21 years old, hailed from Needham, Mass. . . played piano before picking up arranging . . . studied with George Conen, Boston music instructor . . . favors the trombone . . . is single . . . has written for the Al Donahue, Charley Spivak and Vaughn Monroe bands . . . now works full time for Sam Donahue . . . started arranging three years ago . . . has been with Sam about a year . . . once had a small Dixieland seven piece combo of his own in Boston . . . original compositions include *Keep 'Em Suingin'*.

MARCIA RICE, vocalist . . . Marcia is single, twenty-one and comes from Boston, Mass. She has worked at Station WTAC in Worcester, Mass., and for the Fenton Brothers Orchestra. Ella Fitzgerald and Dinah Shore are her top singers, while Sam Donahue's band wins highest honors. Her ambition is to marry, settle down and have ten children. Foot-note: Marcia is a very attractive brunette, standing about five-two.

WAYNE HERDELL, piano . . . 25 years old . . . first instrument was the alto sax, switched to piano because his mother made him take lessons . . . would like to master the trumpet . . . hobby, photography . . . married, wife's name Maureen, a Detroit non-pro . . . no children . . . has been associated with Sam ever since High School days. . . Hails from Bad Axe, Mich., outside of Detroit, attended Redford Hi in Detroit . . . is chief jump-arranger for the band . . . looks like a boxer . . . and has trouble fingering, his fingers being so big they won't fit between the black keys.

HAROLD HAHN, drums . . . 23 years old, has been playing drums "all my life" . . . still studies and presently with Simon Sternberg of the Boston Symphony . . . hobby, flying . . . married to a childhood sweetheart, name Frances . . . wife travels with him on road . . . favorite drummer, J. C. Heard . . . favorite soloists, Cozy Cole, Sam Donahue and Jo Jones . . . handles a lot of the band's business . . . another original member of Sam's first Detroit band.

LEO MAZZUCCO, bass . . . 24 years old, married, non-pro, name Catherine . . . hails from Boston . . . studied at the New England Conservatory . . . played around Boston with the bands of Jimmy Munn, Al Tury and Maurie Carter . . . joined Sam about eight months ago . . . favorite bass-man, Walter Page . . . favorite soloists, Sam Donahue, Lester Young, Jo Jones . . . studied engineering before music, some day hopes to continue the study.

KENNY MEISEL, trombone . . . 25 years old, first instrument was a set of drums . . . quickly switched to the slip-horn because "there is no melody in drums" . . . once played with Xavier Cugat's band . . . then returned to Sam . . . has been with Sam ever since original Detroit band . . . favorite trombonist is Trummie Young . . . would like to be a gold pro . . . never studied music, picked up rudiments listening to records and other musicians. Is composer of Saxophone Sam and Six Mile Stretch, recorded on Bluebird by Donahue band . . . sings an occasional rhythm tune.

TAK TAKVORIAN, trombone . . . 20 years old, home Watertown, Mass. . . studied cello before taking to trombone . . . teacher was Arnold Chick in Boston . . . favorite trombonist, Dickie Wells . . . favorite soloists, Sam Donahue, Roy Eldridge, Red Norvo . . . would like to be an F.B.I. agent. . . In Boston played with Larry Cooper and Ken Reeves (ow!) and Lew Bonick bands . . . not married.

DICK LEFAVE, trombone . . . 27 years old, plays most of the hot stuff . . . would like also to play trumpet . . . home is Melrose, Mass., and studied music at Melrose High . . . joined Sam about 9 months ago, coming in from a Ruby Newman office band . . . would like to be a doctor . . . favorite trombonist, Mike Riley . . . favorite soloists, Benny Carter, Louis Armstrong and Jack Jenney.

FERN CARON, trumpet . . . 23 years old, married, wife's name is Jane . . . hails from Brunswick, Maine, and studied music at Bates College in Maine, where he played with Bates Bob-Cats jazz combo . . . started off on trombone but likes trumpet better . . . favorite bands, Basie, Harry James and Lunceford . . . favorite record, *Annie Laurie* by Lunceford . . . favorite trumpeter, Billy Butterfield . . . favorite soloists, Sam Donahue, Harry James and Roy Eldridge . . . would like to retire to a farm and raise chickens. . . Played with Fenton Bros. ork in Boston before joining Sam last winter.

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BILLY MARSHALL, trumpet . . . 19 years old from Dorchester, Mass. . . in his short career he's played with bands of Jack Marshall, Lew Bonick, Mal Hallett, Raymond Scott and Vaughn Monroe, coming to Sam from Monroe's band in June. . . Sam thanks Billy will be tops on his instrument 2 or 3 years from now . . . also is an accomplished drummer . . . studied at the New England Conservatory . . . father is a Boston police lieutenant, Billy thinks maybe he'll also be a cop some day.

Marcia Joins Band



Worcester, Mass. — Marcia Rice, who has been broadcasting to soldiers, sailors and marines via the NBC network from WTAC in Worcester, joined the Sam Donahue orchestra as vocalist following the band's recent engagement at the Plymouth theater here.

road . . . favorite drummer, J. C. Heard . . . favorite soloists, Cozy Cole, Sam Donahue and Jo Jones . . . handles a lot of the band's business . . . another original member of Sam's first Detroit band.

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TURK (VANIG HOVSEPIAN) VAN LAKE, guitar . . . Turk, whose favorite guitarist is Freddie Green, was born in Boston, Mass., twenty-three years ago. He studied with Otto Cesana and also feels that he owes a lot to Will Hudson. He got his first job with Charlie Spivak and then worked with Teddy Powell, Hudson-DeLange, Clyde Lucas and George Auld. Favorite sport is golfing, while solving cryptograms is his favorite hobby. In line with that, Turk says that his big ambition is to get into Army Intelligence as a decoder expert.

BART CALDARELLI, alto sax and clarinet . . . Bart comes from Buffalo, N. Y., where he was born in 1916. He studied at the State Teacher's College in Fidonia, N.Y., and got his first seat with Joe Marsala's band, later working with Red Norvo. Bart would like to play the piano, and spends his spare hours swimming, playing tennis, and collecting phonograph records.

MIKE KRISMAN, 2nd tenor . . . 22 years old . . . home, Detroit . . . married, wife's name Ida . . . started off on fiddle, then switched to alto and later to tenor, because "you can get more notes on a tenor sax" . . . likes to fool around on a piano keyboard. . . Played with George Taylor band in Detroit and with Sam's original band . . . would like to be a pharmacist . . . taught himself music. . . Mike's cousin is music publisher Maurie Hartman of *I Don't Want to Set the World on Fire* fame.

FRED GUERRA, 3rd alto . . . from Boston, 18 years old . . . studied under Vic Kreiton in Boston . . . alto and clarinet have always been his instruments . . . ambition is to be a doctor . . . favorite alto-man, Willie Smith, also Earle Warren . . . joined Sam three months ago after stints with Tommy Reynolds and Fenton Bros. . . youngest member of band.

DICK RICHARDSON, baritone, doubles alto and clarinet . . . 22 years old, another Bostonian . . . studied music under Harry Peterson, who now plays with him in Sam's band . . . joined Sam three months ago . . . came in from Paul Dearborn local band of Boston . . . started off on piano, didn't like so he switched to trumpet and later to reeds . . . does a bit of singing with Sam's new vocal quartet, composed also of Sam, Marcia Rice and Fred Guerra. —mix

BOB STRONG's outfit has also changed several times since last writing. Fritz Austin moved from Jimmy Joy's band into Shorty Cherock's trumpet chair; Don Ellis moved from Dick Rodgers' unit into Ray McKinstry's chair and Harry Ackins for Skip Nelson. Pianist Bill Otto was replaced by Royle Clements from Dayton, Ohio, and Rod Ogle took Bill McRae's place on third trombone from Orrin Tucker's disbanded outfit. McRae, in the navy, hopes to find time to continue arranging.

WHERE IS?
TED BUCKNER, formerly with Jimmy Lunceford
MORRIS BRENNAN, former orch. leader
JOE AGLORA, tenor, formerly with Jan Savitt
RED FRENCH, drummer, formerly with Teddy Powell
MORRIS LUDOLPH, trumpet, formerly with Ellis Stukenberg
JACK WELDON, clarinet, formerly with Jimmy Overend
RAY MICHAELS, drummer, formerly with Charlie Barnett
BOB BARNES, piano, formerly with Freddie Fisher
GEORGE "BRAD" MOREY, drummer, formerly with Harold Manning

WE FOUND
GRAHAM YOUNG, trumpet, now at Will Rogers' Field, Okla. City, Okla.
ALAN FOSTER, vocalist, now at Camp Pickett, Va.—Co. A, 1st Med. Tr. Bn.
BUNNY SHAWKER, drummer, now at Fort Dix, N.J.
LARRY CLINTON, now at Maxwell Field, Alabama
BUNNY SNYDER, trumpet, now with "This Is The Army," Washington, D.C.

Changes in Personnel Of Bands

Nico Lopex, bongo-banger with Xavier Cugat's band, has been signed up by Uncle Sam.

New men in the Earl Hines band include: Jerry Blake, replacing Willie Randall in the reeds; Gale Brockman, replacing George Dixon on trombone; Ed Knox for Pee Wee Jackson in the trumpets, and Benny Green replacing George McLewis. Most of the men leaving joined the new navy band.

Leon ("Red") Schwartz, sax man, joined the Les Brown crew in Detroit last month.

Mike Kriseman, Sam Donahue tenor man, reported in the army, won't be called for another month.

Irving Goodman, trumpet player last with Alvino Rey, has joined the coast guard with a chief petty officer rating.

Johnny Napton replaces Sy Baker in the first trumpet seat for Bobby Byrne's band.

Billy May has gone into the Les Brown band as trumpet player and arranger.

Sam Donahue has added guitar man, Turk Van Lake, to his jump aggregation.

That old hag, Dame Rumor, has three men moving out of Bob Allen's band and into the army: Ray Renaldi, trumpet; Ed Slejko, baritone sax; and Al Horsch, guitar.

Ted Weems has added Eddie Stress, former B.G., Miller, Savitt arranger, to his arranging staff.

The Leonard Keller outfit has suffered such a blitz that rather than run personnel changes, it seems better to list the band as it now stands: saxes: Johnny White, Eddie Saunders (altos), Martin Glaser, Irving Butler (tenors); trumpets: Irwin Applebaum, Don McCargar; trombone, Bob Kircher; drums, Gene Brooks; piano, Stan Free; bass, Milt Kay; vocals, Kirk Wood; violin, vocals and front, Leonard Keller.

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TOMMY TUCKER

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BEST OF THE PLASTICS **ART OWEN**

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THEY ARE A GODSEND TO ME **KERWIN SOMERVILLE**

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Notes

BETWEEN THE

Notes

... BY H.E.P.

Ever watch a soldier saunter by and get that slimy feeling around your belly? Feel as though you aren't doing all you could, and that you're a heel-slicker instead of a heel-licker?

Maybe it isn't your fault. You've got dependents, or are waiting the call, or are unfortunately 4-F. If you're a musician, there's one thing you can do something about pronto, and that's marching.

Nope, I'm not chinning about this stuff you go through with the boots, but the music—or what passes for music in the 4-4 vein these days.

Sousa may have been the grandpappy of the march, but he's been gone quite some years now, and frankly most of the marches that have been written since should be long-gone too.

Not only that, but the average band, both in the service and out, hack up the available martial airs as though they were Sunday School airs. There are exceptions of course. The Marine Band, stationed in the Capitol, can play the daylight out of anything put in its books—but its very excellence is biting criticism of the other bands.

Essential fault with the music is that it is still written with an opening strain, development, trio, and recapitulation. The harmonies used are those which a child tires of easily, while the voicings are so amateurish, they're laughable. This is particularly noticeable in the trios where you get clarinets voiced with horns in a manner that would automatically fire any arranger turning in same to a top band.

A wholesale revolution is needed in the type of marches written and in the way they are played. Any of you who know enough about music to do some work on scoring or even writing tunes of this sort, will be doing the Services and the bands a big favor.

As far as playing them goes, the main trouble with most bands, dance and otherwise is that the lead men aren't on the ball. A lead trumpet man has to drive like mad to keep a march moving properly, while the drummer has to use a stiff, pushed four-four beat that he would never dream of using for good swing. March tempos aren't supposed to swing—they're supposed to batter. In general, good marches take a command of stick-technique that the average jazz drummer either isn't used to using or never had in the first place. A good clean press roll will work wonders with a band playing listless marches—as will a little rehearsal.

After all, we're at war. Marches perform a function for armies. As long as martial music is necessary, why not have the best, which we distinctly don't.

Shostakovich's United Nations March was a move in the right direction, but it was pretty pretentious and muddled music. A good adapter could use the themes from his Polka (The Golden Age Ballet) and end up with a terrific



Remember That Mustache, Girls?



Los Angeles—The next day he shaved off the mustache and joined the air corps, but here Clark Gable was still his romantic self, as he inspects one of Count Basie's new scores.

hunk of stuff. I'm all for any swiping that will give us good marches.

We have some top-notch ones already—the Army Air Forces theme is an excellent example. But we need a lot more, and even more important, some attention directed towards playing them properly.

Bruce Holder Pleases Cats In Maritimes

Sydney, Nova Scotia—Cats in the Maritimes are directed to d'g the new Bruce Holder series aired each Thursday night via the CBC Maritime network. . . String section is fine and arrangements better than ordinary.

O.K. Presby, Charlottetown leader, has joined a YMCA entertainment unit for the duration. . . Johnny Green, torrid trumpet man, out of Alf Coward's band and into the army. . . Other enlistments from the profession include the brothers Alex and Leo Lighter, Sammy Dubinsky, Bobby Ferguson and Jimmy Shea.

Patrons of the Nelagh Beach pavilion were given a surprise one night recently when leader Emilio Pace introduced his daughter Mary, 12, and son Rudy, 13. . . Mary took over the 88 and Rudy sat in on lead alto. . . Both showed plenty of talent and received a terrific hand.

The Beat's correspondent would welcome news from any point in the Maritimes and can be reached at 458 Charlotte St., Sydney, N.S.

—Allan MacDonald

Roseland Needs Band

New York—Johnny Long is penciled into Roseland on October 28. Who will go into the spot between the 5th, when Bob Allen goes out and into Glenn Miller's spot at the Hotel Pennsylvania, and that time is not known at press time.

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KRES-KUT REED

Nan Wynn Again Heard But Not Seen in Picture

Los Angeles—Nan Wynn, whose voice was heard in the songs Rita Hayworth appeared to sing in *My Gay Gal* (20th Century-Fox) does the same chore for Hayworth in *You Were Never Lovelier*, the Columbia opus with songs by Jerome Kern and Johnny Mercer.

The practice of faking singing voices for movie stars was almost completely abandoned following several cases in the early days of sound pictures that seemed to draw an unfavorable reaction from the public after their discovery, but it seems to have been revived of late.

Studio policy in cases of vocal doubles is to "play down" the doubling without actually denying it or making outright statements to the effect that the star seen in the picture did his or her own singing. On the other hand a large portion of the public is permitted to fall for the trickery.

Those Funny Ink Spots

New York—The various N.Y. Broadway columnists all pull boners during the course of events. This beaut happened last week in the *World-Telegram*: "Opening next Wednesday at the Aquarium are Johnny McGee and his orchestra, with the Ink Spots on hand to head the laugh departments!" Ah there, Watson, the needle.

Muster Leaves Heidt

New York—Sam Muster won't be with the Horace Heidt band when it goes into the Strand September 25. Reason for the vacation is that he doesn't have a Local 802 card. Buddy Yeager probably will take over Sam's trumpet seat permanently, with the 17-year-old Muster returning to Texas for further schooling.

THE MUSICIAN'S WIFE SAYS

By PEGGY

(The conductress of this column, as the wife of a side-man has faced and is facing the same problems which present themselves to the average musician's wife. Other wives are invited to write to Peggy in care of *Down Beat* discussing their problems or presenting their views. Full names and addresses must be signed to all communications as evidence of good faith, but upon request, will not be used in this column.)

Sure enough, us gals have opinions. I've received a fistful of letters. Because of limited space, I can't air all the angles that were forwarded on, but don't worry, sisters, those letters that don't get in this time will assuredly see the light in some future issue. The letter we are going to print first was selected by virtue of its very earnestness. Who besides myself is surprised to hear that genuinely sober reflection was the most audible overtone keynoted in the mail so far on hand? My expectations of any response to this column presupposed the intention to express perhaps comedy or maybe argument, I didn't anticipate being confronted with varied expositions of rationalized thought. So we do take ourselves seriously!

Since that's the case, it looks as though the idea back of this column is fine. It appears the musician's wife very definitely has something to say. The following letter answers for that. It's fairly expressed and earnest. I'm all for this thoughtful gal. Because she expressed a wish to skip the lime-light, I'm not giving her name. Here's the text:

"...What I have to say is not in the form of a gripe—at least not a gripe as far as my lot as a musician's wife is concerned. But it is a protest, and lodged against the self-styled critics who air their views in trade papers like the *Beat*. Maybe some people would think it's not a wife's place to do the griping about attacks made on musicians by these egoists, but I would consider that superficial thinking. Since most musicians are too proud to defend either themselves or their views, it is the wife's place. Besides, what wife doesn't suffer when her husband is attacked? And the price paid isn't always reckoned just in humiliation and aggravation—too many times a musician has had to answer to a prejudiced critic with his job.

"If the dictates of professionalism outlaw verbal retaliation on the part of the musician who, nine times out of ten, is trying to earn a self-respecting livelihood according to his own lights, surely it's up to the wife, not so

Scat Crothers Crew Jumping In Akron Spot

Akron, Ohio—Akronites got a fine break when the Blue Star Inn, long a mecca for jazz lovers, moved into the Copley Road district along with Sherman (Scatman) Crothers and his septet crew of "jumpsters."

Scat's lineup now includes Syl Turpin, bass (formerly with Horace Henderson); Jimmy Harris, alto; Archie Heard, alto; Oliver Michaus, piano; Leroy Nabor, trumpet. A tenor replacement is being imported from Buffalo for Charlie White, who is doing daytime work in a defense industry.

Club manager Earl Gentner, to show Akron "something really groovy," has arranged for six air shots a week for the band. Several of the boys recently declined offers from Fletcher Henderson and Cab Calloway.

—Gene Cooper

constrained, to defend the exercise of that most expressly American characteristic, the claim to free will and self-determination on the part of her husband.

"I protest unfair practice amongst the critics on the grounds the majority of them lack the high standard of qualifications that would warrant their prejudicing, through the medium of the press, the career of anyone engaged in honest pursuit of a legitimate livelihood. Before the 'critics' line up their guns, I suggest they acquaint themselves with the nature of that goal their prospective victim covets and refrain from sacrificing him on the altar of their own personal views of the ultimate where music is concerned."

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ALONG MELODY ROW

The Chicago Times war song contest is over and the prize winner selected is a ditty called *Mud In His Ears*, written by two Chicago bank clerks who have never before had a song published. The song, a virile, cheerful tune singing the praises of a young American private off to the wars in a jeep, is being published by Mills Music and has also been selected the theme song of task forces of the Army War Show, now touring the country. Jack Mills, Mills Music prexy, has also announced that a percentage of the song's proceeds will be given to Army Emergency Relief. The lucky song-writers are Mac Weaver and Joe Banahan who won out over 8,000 other entries. Charlie Spivak's band introduced the song.

W. C. Handy's *St. Louis Blues* has reverted to his own handling as of September 11th following publishing of its different rights by Melrose Brothers Music, Inc., and Alfred Music Co. Handy controls all rights to the song now through his Handy Brothers Music Company, Inc. After December 2, the same will apply to his *Yellow Dog Blues*.

Bell Music's Zagala

Bell Music Company, Chicago, has announced that they are now sole agents for Tim Gayle's tune, *Zagala*. Although the song will still clear as Metropolitan Music Publishers (BMI), sales and promotion will go through Bell. Heritier's firm is also publishing Gale's *Bye for Now*, slated for a push by Vaughn Monroe, Buddy Franklin, Sam Donahue and others.

Cheerio Music has added another link to the firm in the new Cheerio Orchestra Club, a plan for small orchestras throughout the country which will help build Cheerio tunes in those localities. Club members, local outfits, will get twelve orches, one each month, of tunes that name bands will be airing on the nets by number one bands. Membership rolls close October 30 and

first orks will be delivered on November 20.

Russ Hill, president of Country Music, is now in the navy getting set to 'plug' the Japs. Matt Pelkonen (Chicago) and Floyd Wilkins (New York) will plug Country Music tunes. *If All the Dreams I Dream Came True* is up for Joe McDaniel Music Co.'s big urge. Tune is by Matt, Henry James and Roscoe Barnhart.

Sherwood to Robbins

Elks' Parade, the big selling Bobby Sherwood original on Capitol Records, will be published by Robbins Music Corporation. Robbins has signed Sherwood, arranger-composer, to a contract for a series of his compositions similar to their series by Goodman, Shaw, Dorsey, Krupa, et al. Robbins is also publishing the *Gertrude Nielsen Torch Hour Song Book* containing 20 songs, *Temptation*, *That Old Feeling*, *I Got It Bad* included.

Bobby Byrne, young man with a horn, and his dad, Clarence Byrne, musical director for the Cass Institute, have turned out a book on trombone technique covering both classical and popular approaches. Robbins will bring it out in the fall.

Medics Want Song

We have a letter from the Medical Corps of the army asking if someone won't take them to heart and write a song for their branch of the service. And the navy boys are clamoring for a popular song.

The Waacs are considering as their official theme song, *Tillie the Toiler*, *Pretty Tillie the WAAC*,

Trick with Tray



Selfridge Field, Mich. — The cute trick is Helen O'Connell, of course, and she pushed her own tray in the post cafeteria during the recent visit of the Jimmy Dorsey orchestra to Selfridge Field. Official Air Corps Photo.

written by Sonny Skyler, vocalist with Vincent Lopez's Hotel Taft orchestra. Sonny is also the writer of *Fifteen Minute Intermission*, *Just a Little Bit South of North Carolina*, and *Tennessee*.

Maddox Music, Chicago, is publishing *Keep on Smiling*, an army morale type song, by Charles Maddox and Woody Olson.

I Only Know, by Aviation Cadet Bill Demand, USNR, Bill Bruns, USNR, and Russ Morgan, which was introduced over CBS on August 30th by James Melton and Andre Kostelanetz is being published by Glenmore Music, Inc.

Don't Cry Sweetheart, plug tune of Glenmore Music, Inc. (Russ Morgan's new publishing firm), is showing up as a potential hit. Song is in the typical Morgan treatment and is being featured by Russ Morgan, Freddy Nagel, Eddy Howard, Sammy Kaye, Xavier Cugat, Jack Fulton and a score of others.

New Song-Dance Folio

Paul Shalin, well known Chi dancer and instructor has just had his *Song and Dance Folio* published by Pan-American Publications. The

Lounging with the Longhairs

★ By H.E.P.

This is strictly a plug, but I think a very worth-while one. A short time ago, I told you that I thought it would be a rather happy idea to buy any records that you've had your eye on. That not only is the wax going to deteriorate in quality as time goes on, but that a lot of albums are going to be cut out in favor of more publicized but less worthy sets. For example, Furtwaengler's *Beethoven Fifth* is probably going to be cut in favor of Toscanini's version, which you may have. In fact, I will gladly give it to you.

Wherefore, any of you that either have a longhair collection or are thinking of starting one, had better get on the ball.

Rapid Buying Bad

Now, there ain't nothing worse than rapid buying. I've just gotten through several weeks of it, and believe you me brother I know. If I hear another classic album for another month, it is much, much too soon. But that was before I saw the light or was given the Book or what have you.

I'm referring to David Hall's *The Record Book*, published by Smith and Durrell, for three and three-quarters smackers and worth exactly that quantity squared.

Hall, who formerly was adviser to Columbia Records, and at one time ran his own record shop, has here compiled the best anthology of recorded music that I have seen. Arranged by symphony, chamber music, voice, and keyboard, he follows each section chronologically with a running history on one side of the page, and specific listings of all the recordings of the particular work on the other. One thousand pages take you up through the beginning of this year's discs, and you'll find every page useful.

Even Lists Jazz

In addition to the above main sections, Hall has provided a section on operetta waltzes, and jazz that while not as thorough-going is very helpful.

He has, with very few exceptions,

book contains 10 songs and 10 dancing lessons for the rumba, tango, conga, fox trot, etc. with illustrations and music on adjoining pages. It's aimed primarily at the estimated 40,000 or more teachers of the Terpsichorean art.

Victory Band Book

The success of Robbins' *Victory Song Book* which sold over 120,000 copies during the first month of publication has prompted the publishers to rush the publication of a *Victory Band Book* which will shortly be released. It will contain such favorites as *Anchors Aweigh*, *Over There*, etc.

Nita Bradley Joins Barnet

New York—As the *Beat* predicted recently, singer Frances Wayne is out of Charlie Barnet's band with Nita Bradley taking over the ballad department. Frances is rumored set with brother Nick Jarrett's band opening at the Famous Door. Charlie has also added two trombones, Sam Kublin and Tony Lala.

Other changes have Rudy Novack leaving and Charlie Zimmerman coming back to his trumpet chair; Steve Cole in for Bernie Lagasse on tenor sax, while Jimmy Lemare moves up to take Mort Davis' place as band manager.

Charlie has made a fine gesture on Mort's behalf, by the way. The ex-pilot, now stationed at Fort Dix, has been put on the payroll for the duration.

YES! Orchestrations by outstanding arrangers are now available on these Hollywood HIT SONGS!
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"Adam Takes a Wife"—Arranged by HAL KRAMER
"I'm the Guy Who Wakes 'Em Up"—Arranged by TED DUNCAN
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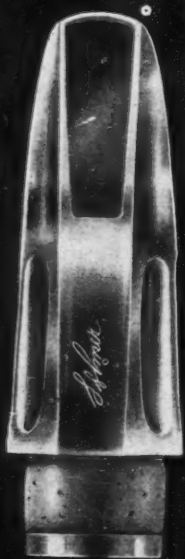
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 HE WEARS A PAIR OF SILVER WINGS
 (Shapiro-Bernstein)
 BE CAREFUL IT'S MY HEART (Berlin)
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 JINGLE JANGLE JINGLE (Paramount)
 TAKE ME (Bregmann, Vocco, Conn)
 SLEEPY LAGOON (Chappell)
 WHO WOULDN'T LOVE YOU (Maestro)
 IDAHO (Mills)

SONGS MOST PLAYED ON THE AIR

DEARLY BELOVED (Chappell)
 KALAMAZOO (Bregmann, Vocco, Conn)
 I LEFT MY HEART AT THE STAGE
 DOOR CANTEN (U.S. Army)
 AT LAST (Feist)
 BE CAREFUL IT'S MY HEART (Berlin)
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by THE SQUARE STRICTLY AD LIB

The Cab Calloway renaissance is apparently complete. Cab snared a neat \$25,000 gross at the Orpheum theater in Los Angeles late last month and broke all box office records there while doing so. Cab's take on the deal (\$7,500 guarantee with an option of 50 per cent of the gross) was a gentle \$13,000. . . . Harry James is also looking rosy with a few picture contracts stuffed in his cuffs, the Coca-Cola deal and the Chesterfield contract still smoking from its quick pickup. Tack on a couple of Jack Benny shows, knit one, purl two, and figure out his income tax. That's the \$64 question.

Ann Middleton (Mrs. Howard DuLany) is looking towards the sky for the patter of little stork's feet. She will return to the profession, however, as soon as the new arrival polishes off the birthday cake on his third or fourth month anniversary. Howard is so excited that he's giving wrong information from his and Jack Leonard's information office at Fort Dix.

Dick Stabile, band leader, claims that rumors about his immediate entrance into the armed forces are all wet. Bookings have his band into the Shangri-La theater in Philadelphia and then on a westward drive to the Trianon in December. Of course, Glenn Miller denied going into service, too.

Guess Who
Those of you who are scoffing at our absolute denial (front page last issue) that Glenn Miller would absolutely not go into the navy, give us credit for this much. He didn't go into the navy. He went army. . . . Talk says that a trumpet playing bandleader named Charlie is but burned at a co-leader named Horace who tried to waltz off with a goodly number of his men. He actually did take Charlie's star trumpet man. Others nixed the deal.

Many midwest unions are changing monthly meetings to quarterlies. Reason is that they can't get a quorum to transact business with all of the defense work going on and so many musicians doubling in that. . . . *Down Beat* is in good company in the Chicago Transportation Building offices. Right next door is the Riff Engineering Company. . . . Ray McKinley and his wife are heading for the courts where they tear up your marriage license for you. . . . Eddie LeBaron, rhumba orch leader, window shopping for army uniforms.

Jerry Wald, sensational new orch leader, and Judy Canova, hill-billy star, are playing duets. . . . Snub Mosely's six piece unit, recently nabbed in New York for playing under scale, made \$600 a week at the Ritz Carleton in Boston. . . . As the *Beat* predicted, the new AFM agency law is making it tough on some bands. Agencies are charging a legal rate of 20 per cent on all one nighters where they charged only 15 per cent before, and the loss is far greater than the band gains by having the commission taken off the net.

Records As Usual
Independent record companies have been cutting records on the sly, using union musicians, for juke box discs and discs for other purposes. Radio stations have not

used these discs for obvious reasons, but otherwise they have enjoyed quite regular use. Many out of work musicians are announcing themselves available for recording. And name orchestra leaders have discussed the possibility of recording unknown. Feelers are going out in more than one name band to see how the musicians feel about the ban. The recording companies, it is interesting to note, are free to record what they will, for their licenses were revoked August 1 by the AFM and so they are under no obligation to follow AFM regulations.

Rudy Vallee may have his own service band with eleven of his men preparing to follow him into uniform. . . . New York musicians got a 10 percent raise recently in theaters, but theaters are too busy counting profits to notice the change. . . . N.A.B. is getting their publicity department to work on an anti-Petrillo campaign. Heretofore they have been letting public opinion form as it would, since everything pointed their way. But Petrillo's advertised letter looked too logical to non-musician readers, so NAB has prepared a point by point rebuttal of Jimmy's statements.

After war plans: Xavier Cugat is giving each draftee from his band a contract for after war employment. . . . Harold Oxley has plans for a European tour for Jimmie Lunceford locked in his desk. Plans were cancelled when war came, but Oxley says they will be taken up right after the war. Yeah, but maybe those places won't be left standing then.

'Rey King' Over the News With the Help of Donna

Greatest loss to Alvin Rey orchestra is the enlistment of Jack Egan in the U. S. Coast Guard. Jack was not only manager of the Rey crew but served as publicity agent, promotion director, production director-writer, producer and director of

their weekly *Salute to the States* U. S. Treasury department broadcast, and a thousand other jobs that in most other organizations would have been handled by several people. Jack went into coast guard at Curtis Bay, Maryland, on September 9.

While Alvin is looking around for a new manager, and due to the scarcity of men, the King Sisters themselves have taken over the various duties once performed by Jack Egan.

Miss Betty Mae Nelson, secretary to Alvin Rey, has taken over the job of publicity, stage direction and writing of *Salute to the States* show. Miss Virginia Chapman from New York has joined the band to take care of the secretarial and bookkeeping duties.

Besides the enlistment of Jack Egan, three other Rey band members received notices from Uncle Sam. Irving Goodman, trumpeter, also goes into Curtis Bay where another ex-Rey man, Jerry Sanfina, is already stationed. Sam Levine, trombone player, is awaiting a report on his physical. Bill Schallen, vocalist and trombone player, takes his physical in Indianapolis the week the band plays the Circle theater. Skeets Herfurt is an expectant father and may have to leave at a moment's notice. Buddy Cole leaves for California to be near his father who is very

ill. WANTED: Musicians—4F.

The Labor Day weekend Alvin Rey and the King Sisters played Cedar Point they broke the all summer record. Theater and "one-nighter" business has almost doubled since their stay at Hotel Astor in New York. —Donna King

ISHAM JONES' New Song

"BUT I NEVER DO"

Should be as well received as his smash hits "On the Alamo," "The One I Love," etc. . . . The profession knows a "Jones" song means a GREAT song. Orchestra arrangement by Fabian Andre . . . Price 75c

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ORCHESTRATION REVIEWS..

By TOM HERRICK

But I Never Do

Published by Forster, Arr. by Fabian Andre

Never is the latest effort of one Isham Jones who has turned out more than a barrel full of hit tunes since he started scratching them down on manuscript paper during intermissions a number of years ago. It's a beautiful ballad and Latin

specialist, Fabian Andre, show he's equally adept at styling the sweet ones. After 6 bars of get-ready which features an alto solo, the lead goes to open brass in the first of the repeat choruses. Saxs get the second with the exception of the bridge and the special chorus is delightfully arranged. It starts off with lead tenor on top of three clarinets playing a rhythm melody with brass in the background. Piano gets the bridge and after more tenor, trombone gets the first part of the last cut chorus which winds up on a slight sock. I like.

Hip Hip Hooray

Published by Robbins, Arr. by Jack Mason

A flag waver from the recently prolific pen of Milt Ebbins, the Count's manager. After a solid ensemble intro Mason splits the first half of the opening brace chorus between low register unison saxs backed by plunger brass and

heavy ensemble in alternate 4-bar phrases. Saxs get the bridge and the last 8 is like the first. The second is a sax brass split and after the ending second trumpet gets the first 16 and last 8 of the special out in front of copiously tripleted sax figures. In the last chorus there's more unison sax working against an a la Glenn Miller brass figure. The arrangement jumps.

Under A Strawberry Moon

Published by Witmark,
Arr. by Toots Camarata

A Merry Macs type of tune recently waxed by them which will undoubtedly be a big plug by the time this hits print. Saxs open up the first chorus with a unison and brass play off-the-beat half note figures in support. The second repeat opens with a sax organ and a staccato cup muted solo for first trumpet. Ensemble gets off the beat again at B behind 16 measures of tenor and trombones and saxs share the bridge. The last chorus is rhythmically phased.

Buster's Last Stand

Published by Mutual, Arr. by Gil Evans

Buster is pretty typical of the style of Thornhill's fast tempoed arrangements. Opening up with a piano 8-bar solo, the first chorus with its precise staccato melody goes to ensemble with saxs at the bridge. There's a 4-bar interlude and then either first or third alto takes the chorus at C where there is a cue in jam chorus. Second trumpet plays the jazz at E and also has a written out chorus to look at if he doesn't like the looks of the chord symbols. There's more piano at F and the last two choruses with a 4-bar drum solo in between for the ensemble.

I'm Old Fashioned

Published by Chappell, Arr. by Jack Mason

Johnny Mercer and Jerome Kern, two of the country's top writers, collaborated on this new tune which has had a host of recordings to date. Nothing of much importance in the repeat choruses but in

Feather and Goffin Resume Hot Lectures

New York—Leonard Feather and Robert Goffin, jazz critics, began their second series of "hot" lectures last week at the New School for Social Research. The general public is invited to attend the talks every Tuesday at 8:15 and also dig the jam sessions which will take the place of lantern slides.

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the special trombone and muted trumpets split the lead, with tasty reed figures in the background. The brief last chorus is full and pretty.

Keep Smilin', Keep Laughin', Be Happy

Published by Leeds, Arr. by Lou Singer

That a la Lunceford sock novelty tune—Jimmy has a record on it, incidentally, Reeds open it up with occasional brass plunger figures and after a brass versus sax bridge there's a full chorus for ensemble singing with only a rhythm background. Piano and second trumpet each take a little of the chorus at E and the last is right in the old satchel.

ALSO RECOMMENDED

You're in Love with Someone Else, Published by Famous, Arr. by Jack Fascinato.

Why Don't You Fall in Love with Me?, Published by Harma, Arr. by Jack Mason.

I Met Her on Monday, Published by A.B.C., Arr. by Jack Mason.

Roman a La Mode, Published by Remick, Arr. by Kim Gannon.

Light a Candle in the Chapel, Published by Mills, Arr. by Jack Mason.

Volte, Published by Robbins, Arr. by George Cole.

Just a Letter from Home, Published by Atlas, Arr. by Paul Weirick.

YOU HELPED US BEFORE! Will You HELP US AGAIN?

In 1940 —You helped popularize our patriotic song, *WE'RE ALL AMERICANS*, which gave us the distinction of being the first BMI affiliate publishers to crash through with a hit tune.

In 1941 —You did it again with our "Selective Service" number, *I'LL BE BACK IN A YEAR, LITTLE DARLIN'*, which sold 150,000 records.

1942

Our No. 1 tune for this fall is Tim Gayle's new "Good-night" song.

"BYE FOR NOW"

A number going in the books of such topflight bands as:

Vaughn Monroe — Shep Fields, Les Brown — Sam Donahue — Buddy Franklin — Ray Pearl — Harry James — Vincent Lopez — Les Hite — Baron Elliott — Bill McCune — Ted Fio Rito — Beasley Smith — Mickey Ross — Everett Hoagland — Joe Reichman — Neil Bondshu — Carl Ravazza — Lawrence Welk — Tommy Tucker — Glenn Garr — Ralph Barlow — Ada Leonard.

Here's How YOU Can Help!

Plan your programs to feature this tune as often as possible during October. Local and regional network shots, on the floor — all this is fine. During the first three weeks in October MAJOR CHAIN SHOTS that count for the "sheet" will really help—and how—to entrench the number.

AVAILABLE! — Black and whites — Piano-Vocal by Harold Potter. Dance orches; Vocal orches; (3 keys) by Archie Beyer.

WE'RE COUNTING ON YOU TO HELP US!

YOU DID BEFORE!
WILL YOU AGAIN?
WE'LL BE MIGHTY GRATEFUL.

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P.S. Our No. 2 song, for which we are now selling agents for Metropolitan Music Publishers, is that Rio-flavored

ZAGALA

(Orchestration by Bleyer).

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AND HIS ORCHESTRA
Currently—"GROVE," Vinton, La.

Frankie Carle Actually Began His Professional Career at Age of Nine

by SHARON A. PEASE

Synonymous with the name of Frankie Carle are *Sunrise Serenade*, *Lover's Lullaby* and *Falling Leaves*, three of his compositions which reached hit proportions. At the height of the popularity of *Sunrise*, which poured forth from seemingly every juke box and loud speaker in the country, Frankie joined Horace Heidt's orchestra as pianist—that was on July 13, 1939.

Already well-known in the east—the popularity of the diminutive, personable, fast moving pianist rapidly spread to include the entire country, and has constantly increased with each passing week. His solo recordings have become

conducted his own dance orchestra there. Thus he didn't object to Frankie playing dance music, instead he encouraged it. When Frankie was nine Uncle Nicholas decided to put him into this orchestra on piano. Frankie continued on the job as regular pianist for four years.

When only 13 Frankie made a

Before He Wrote the Serenade



This is Frankie Carle, aged 9, but holding his own manfully at the keyboard in his uncle's dance band on Mon., Wed. & Sat. Eves. In the upper right hand corner, you can see half of his uncle's face. We'd like to show you more of him, but that's all there was in the photo.

best sellers, with the sale of sides from his second Columbia album reaching two million.

Heidt Rewards Him

Realizing the importance of Carle's popularity, Heidt recently made him co-owner of the band and turned the musical direction of the organization over to him.

Carle was born in Providence, R.I., 34 years ago. Of Italian descent, his real name is Carlone, however, he signs the name of Carle to everything except government papers. He started the study of piano at the age of six under the guidance of his mother's brother, Nicholas Colangelo, who had studied extensively in Europe where he graduated from the Conservatories of Milan, Paris, and Berlin. In keeping with the usual European method, Frankie was kept on solfeggio for a year before being allowed to practice at the piano. Three lessons a week was the usual schedule and eventually included harmony, theory, and composition.

Started at Nine Years

Colangelo operated the Columbus Ballroom in Providence and

trip to New York to try and place a tune he had written. He played the tune for Harry Von Tilzer, who was more impressed with his playing than with the composition. Von Tilzer suggested that Frankie see dancer Pat Rooney who was rehearsing an act in the building. After playing for the rehearsal Frankie was offered a job with the act so called home for a parental okay. "The answer was an emphatic 'no,'" recalls Frankie, "And there was also something said about me getting back home in a hurry."

Goes Into Vaudeville

Back in Providence he continued his studies and organized his own band for local jobs. At 15 he took the band into vaudeville as part of an act which featured May Yohe, star of the gay nineties, who was trying a comeback. In the interim she had been in England where she married Lord Francis Hope, whose family owned the famous 44 1/2 carat Hope Diamond. There were tales of ill luck to those associated with the diamond, but May Yohe beat the jinx for her act clicked.

After three years on the Keith Circuit, Frankie left to join Ed McEnelly's band, one of the best known orchestras in New England, and the first from that district to

Here's Frankie Carle's Chorus on "Hindustan"

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Lively



47801

record for Victor.

Had His Own Band

Then came a hitch of three years and another of one year with Mal Hallett's orchestra when that organization boasted such well known musicians as Gene Krupa, Jack Jenny, Jack Teagarden, Spud Murphy, and Toots Mondello. Between the periods with Hallett, Frankie fronted his own band, working out of Auburn, N.Y. He was again leading his own band, this time with headquarters in New Haven, when the deal was made to join Heidt who had wanted him for some time.

The accompanying chorus of *Hindustan* is an excellent example of Frankie's piano style. It is taken in part from his recording on Columbia No. 35570. Since the record was cut he has changed the style slightly throughout the first 14 measures and the example shows this portion as he does it now. The remainder of the chorus was taken from the record, the last 18 measures of the second chorus. It should be taken at a lively

tempo to get the desired effect from the thirds and single tone melodies so typical of his style. Notice the idea used at measure 30 to get from the dominant into the tonic.

Navy Makes Loud Squawk About Songs

Calling Irving Berlin, Cole Porter, *Down Beat* and the Hit Parade! Prepare to be taken to task by the wrath of J. D. Broussard, Jr., seaman second class, his barracks mates at the Newport, R.I., Torpedo school, and the United States Navy.

In an open letter to the world in general and *Down Beat* in particular, Seaman Broussard says, "We have in our barracks a copy of the September 1st issue of *Down Beat*,

and we are all hot around the collar. By we, I mean those of us here at the barracks and, I am sure, the entire U.S. Navy. All we see in the song hit department is *I Lost My Heart at the Stage Door Canteen*, *The Boy in Khaki* and the *Girl in Lace*, *He Wears a Pair of Silver Wings*, *Johnnie Doughboy Found a Rose in Ireland*... it's enough to drive a good sailor crazy! All songs about the army and none about the navy. And it's the same on the Hit Parade!

"We realize that the army needs more songs to keep them going, but we would like one for the navy, too. Everybody knows that we are four blondes, three brunettes, two redheads and one payday ahead of the army. So why can't Irving Berlin or Cole Porter write a song about the best outfit in service, the navy? How about *The Ship Service Girl* or *The O.O.D.'s Daughter*? And how about some action!"

And thus comes a righteous cry from a righteous guy at Newport's Torpedo School. (And we didn't even know that torpedoes went to school.)

—dix

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Can T

Lloyd received his draft to the quested was empty. He since he band at

RAVINGS at REVEILLE By "SARJ"

Letters are coming in like fury and old Sarj is really going to be knocked out when he gets through tearing off this chunk of column for you. We hear that the boys out at Camp Edwards, Massachusetts, knocked themselves out on a poll to find their favorite sideman . . . the guy they would like to have take over their army band if it were possible. Bud Freeman won the nod and Bud is really getting a kick out of knowing that the fellows like his work so well. Of course, Bud is still a civvy, but if he gets drafted, he'll probably plead to go to Edwards.

Private Sid Beller, formerly connected with the Glenn Miller and Harry James bands on the road, is a recent arrival at

Gardner Field's Public Relations Office. Sid should do a good job. He knows his writing and his bands. Sid is already writing a column for the Gardner Field *Flight Dispatcher* newspaper.

Seems the boys at Gardner Field got a good deal while Woody Herman was at the Palladium. Since the Gardner Field swing band has the same instrumentation as Woody's band, Woody offered to let them copy any arrangements from the Herman library. Since the library is heavily insured and can't be taken from location, the boys took time off to go to Hollywood for two days and copy arrangements as fast as they could during their time there.

Heffner's Located

Our old pal and buddy-buddy, Cpl. Edward V. Heffner, Jr., started for Florida the other day at the close of his furlough, but only got as far as Needles, California, from Long Beach before he received a telegram on the train to turn around and head for the Santa Ana Army Air Base where he will probably go to work on navigation training. This ends the episode searching for the long lost west coast band booker.

Now for Uncle Sarj's little treasure hunt. If Howard Becker and Mac Harris (of the Howard Becker band) will drop a line to Jo Furiak, 940 West 11th Street, Whiting, Indiana, Jo would like to send them a nice box of cookies each with notes in them. If she gets over 20 letters from ex-Howard Becker orchestra leaders, the offer is reneged. No fooling, though, Jo would like to hear from the boys and bake cookies for Howard and Mac.

Gayeski Comes On

Pvt. Edward Gayeski, an ex-Beat correspondent (who apparently intends to remain a private for a long time . . . he even has had stationery printed), sends word from Fort Benning, Ga., that they have four full sized dance combos and a whole slug of smaller groups. The 3rd Regiment Band even has a theme song that seems slated for the Hit Parade. 10th Division Herbie is the name of the tune, and it is already in a flock of name books. Seems that Wade Pollard, ex Charlie Spivak, Larry Taylor, Charlie Barnett vocalist, and Al Rosenberg and Al Sakow from the Meyer Davis units, are all in this outfit. Jim Timmers, ex with Joe Marsala, is now at the O.C.S.

Billy Thomson, working out of Cleveland with a terrific band, has given up his band and joined the Royal Canadian Air Force. His address for pals and buddies is William Thomson AC2, R 187517 No. 5 "M" Depot, Lachine, Quebec, Canada. He disbanded his unit in Niagara Falls.

Does anyone know for sure if

Can't Do That To Lunham

Lloyd Lunham, a musician, received an official letter from his draft board. He filed answers to the questionnaire and requested deferment because he was employed in a vital industry. He'll probably get it too, since he's a corporal in the army band at Fort MacArthur.

Allan Foster, former Sammy Kaye vocalist, is at Camp Pickett, Virginia? We have a card here that says he is probably there and there is a Chicago chick who is really knocking herself out trying to find him. In the interest of Romance, where's Allan, soldiers?

Skiddoo, Sharp Deal

Don "Sharp Deal" Williams, band booker and drummer, wishes it known that he is in Sioux Falls learning to be an army signal corpsman. He says he is quite a kidder. Well, 23 skiddoo to you, Sharp Deal. Gene Dennis, well known Boston ork leader, is now stationed at Camp Langdon in Portsmouth, N. H. Gene brought his own library to camp with him and has a fine dance band there at camp. Most of the rest of Gene's band is on the way into the army now, too. The band has disbanded for the duration.

Got a line from Johnny Bovell in Leesville, La., and he informs us that the band there is really solid. Says he gets more kicks playing with them than with any civvy outfit he ever worked with. "Doc" Pizinger, of the Bernie Cummins band, stands out in the unit on lead trumpet.

Oakley Missing

Musicians will be sorry to hear that Rupert Oakley, brother of the well known critic and jazz enthusiast, Helen Oakley, is reported missing after the Dieppe raid. He has been a captain in the English army for two and a half years now. His regiment, the Royals of Toronto, attacked Berneval but were intercepted by 'E' boats and almost wiped out before their success was complete (which it was, ultimately).

Dean Hudson, whose terrific band started off the Lance program on a southern network, which Paul Lavalley now has on Blue every Sunday night, is now a first lieutenant at Fort McClellan, Alabama. Tommy Dorsey backed Hudson's solid band for awhile, but couldn't buck Hitler when the draft came through.

Way down yonder in Fredericksburg, Virginia, the boys have a band that plays Dixie marches for Reveille. They say it is quite a kick to hear *Jazz Me Blues* blasting out over the barracks tops at 5:30 of an a.m.

Hot From Harlem, one of the USO camp shows touring the Army camps just picked itself up a terrific tenor man in the person of Skippy Williams, former Chicago sax man. Lee Norman heads the band.

Norvo-ite at Totten

Leonard Goldstein, former Red Norvo leadman, is now at the bandmaster's school at Fort Totten, and expects to get himself a berth with a band upon graduation. This will probably mean a warrant officership for the former Juilliardite.

Dick Himber's first trombone, Jessie Ralph, now with the Coast Guard's Manhattan Beach (NYC) outfit, under songwriter Jak Lawrence.

Vince Pattie, formerly leader of Cleveland's crack hot band, is now a musician 1st class on the USS Arkansas.

Howard Wormser, ex Eddy Howard press agent, is starting a swing band in the 1603 S.C.U. Military Police Detachment at Camp

68th Coast Artillery Band

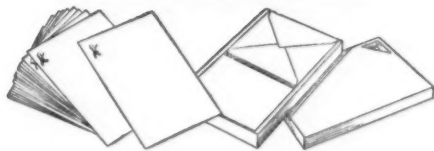


Here is a view of the 68th Coast Artillery band in action "somewhere on the east coast." Members shown are Bill "Treetop" Jameson, piano; Biff Clifford, bass; Gene "Cal" Colopietro, 2nd tenor; Leo "Lucky" Balandyke, lead alto; Ted "Killer" Ruff, drums; Ben Lovell, Frankie Sarno and Bud Fuechsel, 2nd, 1st and 3rd trumpets.

McCoy, Wisconsin. Should be handy if anyone gets rough at a dance. An M.P. steps casually out of the sax section and puts the blitz on the offender. Good deal.

That's enough for now and there is still a lot left for next issue, but write in anyhow. Sarj can't get everywhere by himself. Okay, chum, play reveille.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Jazz record collectors occasionally come across a "sleeper" disc or sides by an unknown group or a known sweet band whereon some good jazz is played. One such item is an old Jan Garber Columbia regarding which the Hot Box has been queried many times due to some good trumpet and sax choruses. This particular Garber record is Columbia 1306 *Sister Kate* and *Since My Best Gal Turned Me Down*. It was made long before Jan acquired his Lombardo complex and was still playing a style that today is termed "jazzy." The



R. G. V. Venables

Paul Whiteman's organization. Goldie has a small band at The French Village, Dayton, Ohio.

Goldie recalls the *Sister Kate* record date well and furnishes us the following listing: Trumpets—Goldie himself and Paul Weirick. The latter played second and arranged for the band. He is the same man who is today a famous stock arranger in New York. Trombone—Johnnie Cook, Saxes—Bobbie Davis, Russ Hoffman, and Tommie Christian. Drums—Steve Brodie (no relation to the Brooklyn high diver), Piano—there were two pianists at that time, Jack Gifford and Jan's perennial Rudi Rudisell. Banjo—George Hoge, and finally violinist and leader Jan Garber. Goldie sang the vocal on *Since My Best Gal* and took the good jazz trumpet solo on *Sister Kate*.

Item of the Month: Page 67—De-launay's Hot Discography Page 187 Jazz Record Book FLETCHER HENDERSON and his orchestra

Pidgity Feet
Voc. 1092, 2710, Br. 3521, UHCA 21,
Br. F 509321, Br. E 02634
Sensation — UHCA 22, —

These sides were made in July, 1927, and the personnels as listed in the above two reference books are accurate. Added information of interest to collectors is the fact that the two Vocalion issues are from different masters. The Vocalion 2710 was released in 1933 and both sides are from alternate

masters from the ones used on the original Vocalion and Brunswick issues.

COLLECTORS IN THE ARMY: Bob Sales moves again and has been promoted to Sgt. Robert B. stationed with 50th Engr. Regt. (C) Camp White, Ore.

Pvt. C. Mitchell (see Box Sept. 15) has been so busy collecting Ellington the last few years that he was unaware of his ability on the rifle range. He has just won a marksman's medal with a score of 144 out at Fort Warren, Wyo. Charlie will train in the Supply branch of the army.

ON THE DRIVE: Harrison Smith advises that the late Jelly Roll Morton recorded his tune *I've Seen My Baby* for both Gennett and Edison. Any information on these two records would be appreciated by the Box. They may not have been issued.

Jay Reeder of Lorain, Ohio, recently acquired a booklet put out by Okeh in 1924 called the "Blue Book of Blues." This pamphlet has pictures of all prominent race artists on Okeh and a listing of their records. It is printed on blue paper.

R. G. V. Venables of "The Moors," Tilford, Farnham, Surrey, England, extends a cordial invitation to any American soldiers stationed or passing through England who like jazz music to look him up and he will give them an earful from his collection of five thousand records. He warns however that there will be no modern Goodman, Shaw, Miller, The Dorseys, or Krupa. So those who would care to hear Bix, Trams, Five Pennies, Blue Fours and The Whoopee Makers will find "The Moors" (forty miles southwest of London) a jazz haven.

Additions to the Will Ezell discography: His accompaniment to Lucille Bogan (Bessie Jackson) on Paramount 12504, *Jim Tampa Blues* and *Kind Stella Blues*. Acc. to Ora Brown on Paramount 12500 *Jailhouse Moan* and *Restless Blues*. Acc. to Elzadie Robinson on Paramount 12724 *Rowdy Man Blues* and *Going South Blues*.

COLLECTOR'S CATALOGUE: Leonard Taylor, 127 Hambalt Road, Clapham, S.W. 4, London, England. Very interested in Artie Shaw records. Would like to correspond with Shaw fans in this country.

Jack McClure, 501 N. Highland Ave., Pittsburgh, Pa., Avid collector of the works of Bix Beiderbecke.

New Slack Band Set for Zucca's Terrace Club

Los Angeles—Freddie Slack, now under the astute managerial direction of Joe Glaser, was set to debut an augmented and re-organized band at Zucca's Terrace, Hermosa Beach, October 1.

The new Slack band, now in rehearsal and rounding into nice shape, has a full complement of six brass, five saxes and four rhythm, with Freddie at the boogie box.

Slack expects to remain at the beach spot (about 20 miles from L.A.) for at least a month and then move into town to a local nitery, rather than take a shot at eastern dates as originally planned.

Buddy King's Baton To Woody Hyde

New York—Buddy King, mid-western band leader, has joined the army in the medical-dental corps and has turned his baton over to vocalist Woody Hyde. The band is three years old, using seventeen men, and has played principally in the west and New England states. Buddy has been commissioned a lieutenant.

Barrett in York

York, Pa.—Hughie Barrett's orchestra opened at the Dutch Club here two weeks ago. The band, a small combination, features versatile doubling on a pile of instruments and the chirping of Elaine Moore.

SINGLE SLANTS

Thelma Carpenter,

(Reviewed at Kelly's Stable, New York)

Us hep characters aren't supposed to go overboard about anything. Nevertheless, and this is for the record, Thelma Carpenter is a



Thelma Carpenter

prize package and what every booking agency should be looking for. If she doesn't turn out to be a big name in show business, then take my typewriter and lay me away in Guy Lombardo's sax section.

Currently, she's working at Kelly's Stable in New York, where she heads a floor show backed by Walter Fuller's band.

Thelma got her start at the Black Cat in the village when she was still going to high school. Between sets, she used to dig her algebra lesson for the next day's classes. She left the Village to join Jack Jenny's band and then worked in succession with Teddy Wilson and Coleman Hawkins, recording with the latter for Bluebird. Five months ago, she went into Kelly's and has been there since, getting experience, smoothing out the rough spots in her repertory and watching and waiting for a smart bookie to do something about her.

Good-looking, intelligent, and with a sharp awareness of her own faults, she's got one of those smooth, soft, clear voices that hap-

Dialings for Dancetime

(All times Eastern War Time. Programs listed subject to local station change. CBS—Columbia Broadcasting . . . NBC—National Broadcasting . . . Blue—The Blue Network . . . MBS—Mutual Broadcasting)

SUNDAY

P.M.
10:15 Griff Williams . . . Palmer House, Chicago . . . MBS
11:15 Sonny Dunham . . . Hotel Sherman, Chicago . . . Blue
11:30 Jimmy Dorsey . . . Palladium, Hollywood . . . CBS
11:30 Johnny Long . . . Roseland, N.Y. . . . Blue
12:00 (midnight) Dick Rodgers . . . Meadowbrook . . . CBS

A.M.
12:05 Sabby Lewis . . . Savoy Ballroom, N.Y. . . . Blue
12:05 Art Jarrett . . . Aragon, Chicago . . . MBS
1:00 Herbie Holmes . . . Mark Hopkins Hotel, San Francisco . . . MBS

MONDAY

P.M.
11:30 Johnny Long . . . Hotel New Yorker, N.Y. . . . CBS
A.M.
12:05 Sabby Lewis . . . Savoy Ballroom, N.Y. . . . Blue
12:05 Harry James . . . Hotel Lincoln, N.Y. . . . CBS
12:30 Bob Allen . . . Hotel Pennsylvania, N.Y. . . . Blue
12:30 Jimmy Dorsey . . . Palladium, L.A. . . . CBS

TUESDAY

P.M.
7:15 Harry James . . . from N.Y. . . . CBS
8:30 Horace Heidt . . . NBC
11:15 Harry James . . . from N.Y. . . . CBS
11:30 Dick Rodgers . . . Meadowbrook . . . CBS
A.M.
12:15 Art Jarrett . . . Aragon . . . MBS

WEDNESDAY

P.M.
7:15 Harry James . . . from N.Y. . . . CBS
11:15 Harry James . . . from N.Y. . . . CBS
A.M.
12:05 Bob Allen . . . Hotel Pennsylvania, N.Y. . . . Blue
12:15 Griff Williams . . . Palmer House, Chicago . . . MBS
12:35 Dick Rodgers . . . Meadowbrook . . . MBS
1:00 Bob Chester . . . Casa Manana, L.A. . . . CBS
1:15 Harry James . . . Hotel Lincoln, N.Y. . . . MBS

THURSDAY

P.M.
7:15 Harry James . . . from N.Y. . . . CBS
9:00 Bing Crosby . . . Music Hall . . . NBC
10:30 Griff Williams . . . Palmer House, Chicago . . . MBS
10:45 Dick Rodgers . . . Meadowbrook . . . MBS
11:15 Dick Rodgers . . . Meadowbrook . . . MBS
11:15 Sonny Dunham . . . Hotel Sherman, Chicago . . . Blue
11:15 Harry James . . . from N.Y. . . . CBS
11:15 Johnny Long . . . Hotel New Yorker, N.Y. . . . CBS

FRIDAY

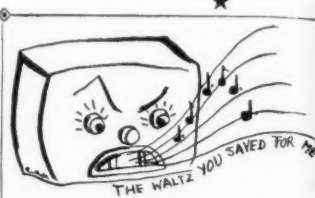
P.M.
11:15 Sonny Dunham . . . Hotel Sherman, Chicago . . . Blue
11:30 Dick Rodgers . . . Meadowbrook . . . CBS
A.M.
12:05 Johnny Long . . . Roseland, N.Y. . . . Blue
12:30 Johnny Long . . . Hotel New Yorker, N.Y. . . . CBS
2:00 Bob Chester . . . Casa Manana, L.A. . . . MBS

SATURDAY

P.M.
1:30 Harry James . . . Hotel Lincoln, N.Y. . . . MBS
5:00 Dick Rodgers . . . Matinee at Meadowbrook . . . CBS
5:00 Roseland, N.Y. . . . Blue
5:30 Sabby Lewis . . . Savoy Ballroom, N.Y. . . . Blue
11:15 Sonny Dunham . . . Hotel Sherman, Chicago . . . Blue
A.M.
12:30 Bob Allen . . . Hotel Pennsylvania, N.Y. . . . Blue
12:30 Harry James . . . Hotel Lincoln, N.Y. . . . CBS
12:35 Dick Rodgers . . . Meadowbrook . . . MBS
1:15 Herbie Holmes . . . Mark Hopkins Hotel, San Francisco . . . MBS
2:00 Bob Chester . . . Casa Manana, L.A. . . . MBS

pen along only too seldom. Her phrasing suggests Maxine Sullivan but isn't as pronounced. Right now, her biggest fault is acting coy when she announces her numbers and does certain ballads that offer chances for pantomime. Thelma claims that the coy act isn't deliberate; she knows that it doesn't go over well and is working hard to correct it.

She's serious about her music and knows exactly what she wants to do. If some of these fast agents around town will get off their bar stools for a few minutes, maybe they can get together with her and make a "discovery."



Spotlight Band Schedule

The bands listed below in the Coca-Cola Victory Parade of Spotlight Bands are subject to change. The show will be heard over the Blue Network from coast to coast every week-day night from 9:30 to 9:55 E.W.T. Saturday night's show will present the band chosen by public vote to be the band of the week.

- Oct. 1—Jan Savitt . . . from Fort Leonard Wood . . . St. Louis, Mo.
2—Ted Lewis . . . from Great Lakes Training Station.
3—Band of the Week.
5—Dick Jurgens . . . from Fort Benjamin Harrison, Indianapolis.
6—Jan Garber . . . Camp Beauregard, Alexandria, Va.
7—Sammy Kaye . . . from Detroit.
8—Herbie Kay . . . from Corpus Christi, Texas.
9—Russ Morgan . . . from Fort Custer, Michigan.
10—Band of the Week.
12—Harry James.
13—Lionel Hampton . . . from the State of Washington.
14—Sammy Kaye.
15—Charlie Spivak . . . from somewhere between Scranton, Pa. and Bridgeport, Conn.
16—Horace Heidt . . . from Hartford.

Dave Rose Teaching Army Air Training

Hollywood—Rumors that Dave Rose, west coast bandleader, would be drafted into the army have been scotched by representatives of the *Johnny Presents* radio show which now features his band. Dave is acting as a civilian army flight instructor and will probably continue in that capacity for some time to come.

Lee Castle Adds Kay Marie Baird

New York—Lee Castle's band, now playing at the Pelham Heath Inn, has added singer Kay Marie Baird to its roster. Her sister Eugenie sings with Tony Pastor.

At Cafe Society



New York—Big Sid Catlett, former Louis Armstrong and BG tub thumper, now is beating 'em out for Teddy Wilson at Cafe Society Uptown.

Bashing With the Ole Tomcat



Los Angeles—George Wettling, who writes about skins for the *Beat*, sent us this photo of a session at the Hangover, where the Ole Tomcat of the Keys, Bob Zurke, holds forth. That's George giving you the eye from the lower left corner. That's Bob squinting in the middle, with Hal Johnson, trumpet; Artie Shapiro, bass, and Tommy Mace, clarinet. George didn't get the alto player's name.

Noble Sissle International Star

Played Guitar and Sang With Jim Europe Before Years With Eubie Blake

by BUDDY HOWARD

In 1914 W. C. Handy wrote the *St. Louis Blues* and Chicago was being treated to the music of Sugar Johnnie, sensational cornetist, and his Creole band with Roy Palmer, Louis Keppard, Wellman Braud, Sydney Bechet and Lil Harding. And

that year the manager of the Severn hotel in Indianapolis decided to take a trip to New York and Chicago to see what the night spots and hotels were doing. He came back with an amazing discovery. He had heard several colored bands in the big spots of the big cities. These bands were playing a new kind of music that had four beats to the bar. And, most amazing of all was the fact that people were crazy about it.

The manager of the Severn had but one idea in mind when he returned from his trip and that was that he had to have a band like those colored ones he had heard. Not knowing where to find one, he asked a young Negro boy who was waiting tables at the Severn if he knew where to get such a band. The name of the waiter was Noble Sissle, and asking Noble Sissle to get a band is like asking Hershey for chocolate. Noble recruited the fellows from his college friends mostly.

Old Stuff for Noble

"We were used to playing that four-beat stuff with the emphasis on the second and fourth beat. We had a dance called the fish walk that we did at some of the campus parties and, brother, the music for that had to be hot," Noble explains.

In 1915 Sissle went to Baltimore where he met Eubie Blake, the famous pianist. Together with a small band they played at Riverview Park there. At times the small unit would find a place with two pianos and then things would really jump. The other pianist was Lucky Roberts, composer of *Moonlight Cocktail* and *Massachusetts*.

Later that year Noble left Baltimore and took his small band to the Coconut Grove in Palm Beach. At that time Palm Beach was the playground of high society. Socialites, upon returning to New York, told Jim Europe, who was booking his band into the socially big spots and parties around New York, about Sissle. Europe heard Noble and then offered him a job on guitar and swing vocals. With that band Noble played all of the better eastern spots. The style was sub-

dued but still with the one TWO three FOUR beat. At Yale house parties a young man often sat in with the band on piano. His name was Cole Porter.

December, 1916, both Europe and Sissle joined the New York National Guard and in 1917 they found themselves in France with the 369th Division band under the captainship of Hamilton Fish, politically prominent in New York today.

369th Played the Blues

Their first duty in France was to serenade a group of soldiers returning from the battlefield to a French town, Aix Lesbains. The soldiers were to be given a reception there and one of the main features was to be first, a French band playing *America* and, second, the 369th band playing the *Marseillaise*. The returning soldiers stood on the platform of the train and nodded with approval as the French band blasted through its version of *America* but they really looked up when the 369th started playing the *Marseillaise*, for there were definite touches there of . . . American jazz!

When the piece was finished, Jim Europe yelled to the band to hit *Memphis Blues* and the soldiers really went wild. They threw their hats in the air and started a procession through town that Aix Lesbains probably remembers to this day . . . hundreds of American soldiers marching happily to a strange tune . . . *Memphis Blues*.

Noble, starting as a private, came out of the war a lieutenant. He and Europe toured the country as the Hell Fighters Band after the war and while on the tour, Europe was planning a symphonic jazz band of the type Whiteman was later to lead, but he was never to realize those plans. He was stabbed to death in his dressing room in 1919. Thus ended the life of a man who would have been one of the greatest of Negro band leaders had he lived.

Becomes Producer

After this tragedy, Noble contacted Eubie Blake and, together,

Sisslers in Paris, Circa 1929



This is the orchestra which played with Noble Sissle in Paris in 1929. First on the left is Pike Davis, while D. Dean, now road manager, is fourth from the left. Buster Bailey is on the extreme right end, and Raymond Usera, who now leads his own rumba band in New York, is fifth from the right.

they did a duo act until 1921 when he produced his famous *Shuffle Along* show on Broadway, a fore-runner of today's typical girl review show and featuring *I'm Just Wild About Harry*. That show ran for two years and was followed by *Chocolate Dandies* which ran until 1925. In 1926 Noble and Blake went to London for an engagement at the Kit Kat club there. In 1927, Blake returned to America and Noble found himself in need of a new pianist to accompany him.

The English boy who finally took the job was Harry Revel, now a household word as half of the Gordon and Revel song writing team. Noble seemed to have a flair for finding excellent talent to work with.

In 1928 Noble received a wire from Cole Porter who was booking for Les Ambassadeurs in Paris to do a week solo in between Fred Waring and Ted Lewis' engagements. Noble accepted and arrived in Paris to find that his booking had stretched into a four-week stay due to a mixup on the Waring-Lewis presentations. The long booking, however, would require a full band, so Noble searched the Parisian night spots gathering men. The band was finally a fourteen piece unit and included Sidney Bechet.

First Met Bechet

Noble had first met Sidney in Chicago in 1919. Jim Europe and Noble were in a south side place looking for men for Europe's little symphony band. Sidney's reputation had already spread from the haunts of New Orleans, so the boys asked him to play something. Bechet agreed and pulled half of his clarinet from his right coat pocket, half from the left and his mouthpiece from the inside coat pocket. "He's not going to try to play that, is he?" Europe said, for the instrument's keys were held together with tape and rubber bands replaced the springs. He not only played it, but Noble never forgot it. Bechet was marvelous and Sissle was overjoyed at finding him in Paris.

Noble played at Les Ambassadeurs for eight weeks instead of the four scheduled, only this time it wasn't because of an error in booking arrangements. In early 1929 Noble went to England again and organized another band with such stars as Otto Hardwick, Buster Bailey, Bubber Mile, Tommy Ladnier, John Dunn and Pike Davis.

In 1929 he returned to Les Ambassadeurs in Paris with Buster Bailey and Pike Davis still in the band. From there they went to Monte Carlo's Hotel de Paris, to Ciro's in London in late 1930 and finally in 1931 returned to the States for stints at the Ritz Carleton in Boston, French Casino in New York and the Meadowbrook Country Club in St. Louis. The band has just completed four years at the Diamond Horseshoe, Billy Rose's New York nightery.

The Sissle band is now on a theater tour with a patriotic show. With Noble, it's patriotism, not flag waving. He was there in 1917 and now his foremost desire is to see American ideals triumph once again. That's Noble Sissle.

Toronto Man Pilot Officer Over Dieppe

Toronto, Canada—Former Toronto songster Jackie Rae, now serving overseas as a pilot officer with the Royal Canadian Air Force, was one of those heroic Canadians who so valiantly risked their lives in that now historic raid on Dieppe, France, recently. Rae was fortunate in returning unhurt.

What with the draft, and high waged defense jobs snagging so many horn blowers, musicians are at a premium here. Meanwhile, local maestri tear out what little hair they may have left, from worry.

Davidson Quits Niosi

In the surprise move of last month, Teddy Davidson left Bert Niosi in favor of his newly acquired day work which teaches him a profitable trade. Eddy Darby took over Davidson's chores on tenor and vocals with Niosi, who is back in the Palais Royale ballroom. Davidson rejoined his old boss Jack Evans, at Columbus Hall, where Evans plays but thrice weekly.

Top Hat Open Again

Club Top Hat is again operating nightly with piano-maestro Frank Bogart. The draft snagged his fine hot clarinetist, Jackie Kain, and ace percussionist Al Blue left him to join Paul Firman, replacing Earl Freeman, who was drafted.

Morgan Thomas set a new attendance record this summer at Crystal Beach, scored heavily on his recent Palais Royale date here, and is now at the Royal Alexandra dansant in Hamilton.

Luneford Draws 3,200

Fats Waller opens at Club Top Hat October 5th, for a week. . . Eddie Stroud returned to his old haunt Hunt's Savarin, which has been erased from Local 147's black list. . . Mart Kenney and his Western Gentlemen currently on a six-week road stint across Canada. . . Bob Crosby held the one-niter record at Palais Royale until along came Jimmie Luneford who attracted 3,200, outdrawing Crosby by 400.

Jackie Madden's fine tram being heard with the army band at Stanley Barracks here. . . Fine tenor man Gino Silvy out of Bill Andrews Royal Connaught Hotel ork in Hamilton, into the R.C.A.F. . . Stevie Samborski on trial as lead altoist with Paul Firman, replacing Vern Kahanen who left Paul for Frank Bogart. . . "Battle of Swing" slated for Palais Royale October 5th, Bert Niosi vs. Claude Hopkins! —Duke Delory

Curb on Jukes In Suburb of Montreal

Montreal, Canada — Down in Verdun (suburb of Montreal), Recorder Desjarlais of the city court issued a stern warning that all juke boxes and such disturbances as loud radios, jam sessions, etc., must cease at a reasonable hour, no later than 11:30 p.m.

First victim was Nick Maleskas, restaurant owner, who pleaded guilty to disturbing the repose of those residing in the vicinity by allowing his juke box to be played at 3:30 a.m. on August 16th. Maleskas was fined twenty-five bucks.

The Roxy theater on the Main street is starting a series of vaude acts under the title of *Roxy Folies*. Albert E. Gray is slated to conduct the pit ork.

Belmont Park has closed and Stan Wood is back at the Auditorium dance palace. . . Jimmy King has reopened with his band at the Palais D'or. . . Buddy Clayton with his small combo is back at the 500 club. . . The Lloyd Johnson band, back in town after a season at the Hudson Yacht club, will probably break up. Lloyd is joining the air force.

Arny Gibb, tenor man with the Johnny Holmes band has also joined the air force. . . Art Barry, formerly of the Stardusters, is now playing clarinet for M.D.4 military band. . . Mike Leone, Stan Thompson, Eddie Vaz and Al Pidgeon are all back from St. Jovite sporting a new coat of tan. . . Irving Paul is currently at the Venus Grill. —Bob Redmond

New York—The Kate Smith Hour has returned to the air for its regular CBS shots. Jack Miller, who has been associated with the show since its earliest days, returns as orchestra leader.

Miss Atlantic City Sings



Atlantic City, N.J.—Miss America has been selected and the 1942 contest is history, but the boys are still talking about the guest vocalizing done by Peggy Maley, official hostess as Miss Atlantic City, with the Teddy Powell band on the Steel Pier. Drummer Lou Fromm, giving out with the smile in the background, since has been replaced by Jackie Mills from the Jerry Wald crew.

Linda Lou and James Jay



Elkhart, Ind.—Linda Lou seems happy about the whole thing, but her brother, James Jay, appears to have trouble on his mind. The twins are the son and daughter of Joe Grolimund, Selmer's executive vice president, and were born on June 26th.

Streamliners Trio Popular Kaysee Group

Kansas City, Mo.—Closing a six-week run in the Crown Room of the Hotel La Salle is a rhythm group of three called the Streamliners. A terrific combo of fine quality. Heading the crew is Gus De Weerd, swing accordionist. He plays everything from boogie-woogie to Honeysuckle Rose, accenting most of his choruses similar to that of a guitar. The other fellows are Dave Reiser, guitarist, and Joe Myers, also a solid guitarist, but right now doubling on bass.

Price Leaves Inn

With Jessie Price leaving the College Inn, there's a fine opening for some band. Twice before, Manager Eddie Spitz let the opportunity of getting a really fine band slip by. But this time he promises to get a solid jump crew to replace Jessie. If he does, the Inn will become one of the most popular spots in K.C.

Dick Wetherill had a band in St. Louis for a long time, but he broke his collarbone about a year ago and had to give it up. He came back to K.C. to live with his parents and he began writing songs while he was recuperating. When the doctors told him he might never walk again it was a blow. Nevertheless, he kept on writing until now, at last, one of his songs may click. It's called *Moon Over Kansas City* and has been aired several times by local bands.

Swing Band Parade

Kansas City promoters seem to be getting wise to the type bands the K.C. cats like to dig. After about three years, they finally are bringing in straight swing name bands. Late last month we had Duke Ellington, Jimmy Dorsey and Woody Herman, each with crowds of about 6,000.

Debby Robinson and her orchestra at Tootie's Mayfair. . . Dee Paterson and his crew playing at the Sky-Hy Victory Roof of Hotel Continental. . . Four Sons of Rhythm drawing crowds to Martin's-On-The-Plaza, with Judy Conrad and his orchestra taking over the pit for the opening of the Folly, K.C.'s biggest burlesque house. . . Moving into the Crown Room are the Rhythmairs, taking over for the Streamliners and Emile Petti and his crew continue at the Drum Room.

—Don Rose

Kay Phillips III; All Girl Unit Disbands

Columbia, S. C.—Kay Phillips' all girl combo playing at the Look-out Club here has disbanded due to the serious illness of the leader. Bookings for the group had been spectacular and Kay, who recently had an all male band, was looking towards a bright future. Out of the unit is Ellen Butler, sensational Oklahoma trumpetess.

Gets Five Years for Blackmailing Bing

Los Angeles—Samuel F. Rubin was sentenced to five years in the penitentiary here recently when he pleaded guilty to an extortion plot directed against Bing Crosby and two of the crooner's children.

FBI Worried By Solovox

Richmond, Va.—When Sandy Sandifer's boys packed up following their Monticello hotel engagement in Norfolk, the solovox was left standing on the sidewalk. The instrument wasn't missed until shortly before their opening at the Westwood Club here. The missing instrument was finally traced to the Federal Bureau of Investigation, who had the instrument, with all its wires and tubes, under investigation.

Three Leaders of Two Bands



New York—Red Norvo, who since has taken the trek to Detroit with his new combination, is shown here at Cafe Society, flanked by Lee and Lester Young, who brought their band to this spot from California recently.

Philly Theaters Cracking Marks With Name Bands

Philadelphia—With the shortage of gas keeping lots of people close to home, local theaters are reporting the best business in years.

The Earle theater, Philly's only movie house offering name band stage shows, is operating with tremendous success. Tommy Dorsey, in his first appearance here in three years, broke all house records for his six-day engagement. Not to be outdone, Glenn Miller followed and started setting some records of his own. Even such bands as Ella Fitzgerald and Paul Whiteman had S.R.O. signs out long before the final performance. Incidentally, the local rags gave "Pops" some very good reviews.

Like Skippy Nelson

Although T.D.'s string section wasn't given an over-enthusiastic welcome, Glenn Miller's new vocalist, Skippy Nelson, made an immediate hit with the youngsters. Horace Heidt and Frankie Carle

with their popular aggregation followed Whiteman into the Earle. All the orks playing here move over to Jersey on Sunday, when they play the Stanley theater in Camden.

Philly's huge Mastbaum theater—home of some of the greatest "in person" shows years ago—opens again but with a new "no stage show" policy. However, for two weeks after October 26 the feature production here will be Irving Berlin and his *This Is the Army* show from Broadway.

Quaker City Brevities

The three Owen Sisters recently opened at the Alpine. . . Clarence Fuhman and his KYW orchestra are being featured every Friday night at Willow Grove Park. . . Romaine Brown, featured boogie-woogie pianist on Bon Bon's "Dixiana" show on WCAU, also studies viola at the Curtis Institute of Music.

Herby Woods, local batoner now at the Benjamin Franklin hotel and heard over WIP, may be in the navy any day now. . . Buddy Williams, who led his combo down at Hunt's Pier in Wildwood, N. J., all summer is scheduled to make an appearance at Roseland Ballroom in New York sometime in October. —Rube Cummings



Our installment plan on how to start a fan club goes into its second session today and we can thank Bob Corrado, secretary of the Dick Jurgens, Harry Cool, Buddy Moreno Fan Club for his ideas along with those others which we have received. Last time I said that you should contact your orchestra leader or singer and outline your plans to him before going any further. Having done this, he will, if he feels that you are sincere and will be an aid to him, authorize your club and offer you any aid he may be able to give. Do not try to draw on him for funds unless he offers to do so. Some orchestra leaders will equip you with stationery and membership cards, but don't ask it of them. If they wish to help you, they will offer to do so.

After you get your leader or vocalist's permission, you should get all of the information available about your star so that you will really be an authority on his career. It is advisable to make the first draft of a newspaper for the club so that you will be able to get under way as soon as possible.

Your newspaper can be mimeographed quite cheaply. Estimate your cost of that and all other costs and, from that, decide upon your dues for members so that you will not lose money. Do not plan to make a profit. You won't and it will only lead to the downfall of your club. After you have done this preliminary work, announce your club through my column in *Down Beat* and you will start getting letters from prospective mem-

bers. I will take up the next steps next issue.

Many clubs have written in again and I will not attempt to say much about clubs until I have finished the series on how to start a fan club. Alice Margulies has made us an honorary member of her Vaughn Monroe Fan Club for which, thanks. Her address is 541 Avenue C. Bayonne, N. J., and she



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would like new members. A newspaper is issued to club members. The 150 member Modern Music Makers Club, c/o S. H. Frank, 105 Prospect Avenue, Maywood, N. J., gives a free picture of the leader they praise with each issue of their paper (which praises a different leader each issue).

Dave Bosworth is planning on making his Artie Shaw fan club national. His address is 2 Signal Hill Place, East St. Louis, Ill. He could use branch vice presidents in different parts of the United States.

The Solid Set looks like a really solid outfit praising Goodman, Cootie Williams, Charlie Barnet, Count Basie and Ziggy Elman. They have fine membership cards and plan big things. Address: 64 Clarence Ave. S.E., Minneapolis, Minn. Thanks Bill Smith and Jack Myers, for making us honorary members. In most instances I admire your choice.

Art Is True to Hal

Richard Olson, 3547 Lloyd Rd., Cleveland, Ohio, would like to help someone in Cleveland or Ohio to form a new Glenn Miller club. Of course Glenn is in the army now, you know. Arthur Lesser, president of the Hal McIntyre fan club wrote that he also had a Charlie Barnet and Jimmie Dorsey fan club, but has changed his mind and says that he is only interested in Hal's band. He wants lots more members. 98-41 65th Avenue, For-

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MISCELLANEOUS

HOW TO LEAD AN ORCHESTRA—Book containing complete details, etc. Send \$1.00. Conway, Box 10, Down Beat, Chicago, Ill.

est Hills, N. Y. The membership card has a nice pic of Hal on the back. Thanks for our membership card, Art.

Virginia Wellington, 1109 East 29th St., Erie, Penn., would like to correspond with Jimmy Dorsey fans. Maxine Denton, 1507 S. 58th, Omaha, Neb., announces a branch of the Eddy Howard Club there and wants members. And Dick Jurgens has given Gloria Murphy, 149-01 130 Avenue, South Zone Park, New York, permission to start the first New York Jurgens Club. A five year old Gene Krupa Club pops up in the column for the first time now. The club started in 1937 with 11 members and now has only five. The rest are in the armed forces and so, inactive. For this reason, Walter Gwizala, 8900 Escanaba Avenue, Chicago, wants new members.

We printed recently of Jim Ryan who wants to correspond with music fans in every state, but we forgot to put in his address. It is 'The Tribune,' Parsons Blvd. and 82 Drive, Jamaica, L. I. He also wants to join a King Sisters fan club. Arthur Williams, a piano player, writes that he is confined to the Tri-Boro Hospital, Ward 7A, and would like to hear from friends interested in music. The city's name is not included, however. It is probably in New York.

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